The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JANUARY 14, 1920 PRICE FIFTEEN CENTS

RUBINI & ROSA
WITH AL·REEVES SHOW

THE NATIONAL THEATRICAL WEEKLY

1920 Entries **BROADWAY'S** 1920 Entries

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By ALBERT VON TILZER—LEW BROWN

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37 South 9th Street

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Pantages Theatre Building

The NEW YORK CLIPPER
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Copyrighted, 1919, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post-Office at New York, June 24, 1879, as second-class mail matter under Act of March 3, 1879

Founded by FRANK QUEEN, 1853 | NEW YORK, JANUARY 14, 1920 | VOLUME LXVII—No. 49 Price, Fifteen Cents, $5.00 a Year

"WAYFARER," RELIGIOUS PAGEANT, HAS PLAYED TO OVER $340,000

During Five Weeks at Madison Square Garden Big Spectacle Has Been Seen By 204,000 Persons, From Eastern Part of Country

With the unprecedented box-office record of a $340,000 gross, representing, at a conservative estimate, more than 204,000 paid admissions, "The Wayfarer," the Inter-Church World Movement pageant-spectacle, closes its five week run at the Madison Square Garden to-night (Wednesday).

According to Inter-Church officials, gate receipts for each of the thirty-four performances, given during the pageant's engagement here amounted to approximately $10,000. Last Saturday's gross was more than $22,000 for two performances, breaking all previous records.

More than seventy-five per cent of the persons who have witnessed the pageant have been out of town patrons, drawn from the fifteen hundred or so parishes of the Inter-Church, fully half of that number having come from the districts about Philadelphia, Boston, Baltimore and Washington, it was stated.

Following to-night's performance, all the scenery will be dismantled, and together with costumes and other stage accessories will be placed in the store-house, where they will remain until arrangements for the pageant's presentation in either Chicago or Boston have been perfected.

WAYBURN IS OUT

Ned Wayburn is out of the Capitol, where he has been ever since the opening of the house under a one year contract that called for his retention as producing director. The fact that such a contract is in existence may lead to the matter coming to the attention of the courts, for Wayburn is not at all convinced that he shouldn't still be directing the production numbers at the big house.

As a matter of fact, though, the revues put on by Wayburn have not been overburdened with originality or brilliance. In the first show, one of the big features was a spiral tower which was announced on the program as having been "invented by Ned Wayburn" when, as a matter of fact, it had been used since Rip Van Winkle went to sleep. In the present show, there is a number said to be a favorite of Wayburn's, where a buck dance is done with the heels of the dancer's slippers lighted. The years that this feature has been used would be difficult to count.

The management of the house is now thinking seriously of devoting it more extensively to productions, in which case a successor to Wayburn will have to be chosen. Who it will be has not been divulged. This, however, will not be done at the expense of the motion picture program.

AMERICAN ACTS COMING OVER

LONDON, Eng., Jan. 10.—Two American acts are due to open here early in February for an extended tour of the Moss Variety Theatres, Limited, time. They are Togan and Geneva, who open here February 9th at the New Cross Empire, and Mang and Snyder, who open on the 16th at the Birmingham Empire. Both were booked here by J. D. Elms.

MILLER OPENS JULIUS CAESAR

LONDON, Eng., Jan. 12 (Special). Gilbert Miller, who returned recently from New York, where he produced Monsieur Beaucaire in conjunction with A. L. Erlanger, produced "Julius Caesar" here Saturday night and, from all indications, the piece will have an exceptionally long run. Henry Ainley, well known in America, played the part of Marc Antony.

MRS. VANDERBILT BACKING SHOW

When "Nightie Night" leaves the Princess Theatre Saturday for the road, the house will be taken over by the Extension Fund Committee of the Girls' Protective League and the New York Prohibition and Protective Association, who will present "What Next," a musical comedy by Deans Taylor, for a five weeks' run. Comstock and Gest will stage the piece. The show is said to have the backing of Mrs. Cornelius Vanderbilt.

BENEFIT FOR OPERA FOLKS

NEW ORLEANS, Jan. 14.—In view of the loss of costumes and street wardrobe maintained by Mlle. Margot Ladd and Mlle. Fanny Regia, leading members of the local Grand Opera company, when the New Orleans Opera House was recently destroyed by fire, a benefit performance will be given at the Lafayette Theatre on January 24.

CITY AIDS STOCK COMPANY

PORTLAND, Ore., Jan. 10.—The Chamber of Commerce, to aid the Alcazar Theatre stock company, under the direction of C. V. Everett, conducted a week's campaign to sell season tickets. Six hundred tickets, at $25 each, were sold, and the sum raised amounted to $15,000.

BRAMHALL TO DO IBSEN

Butler Davenport, of the Bramhall Playhouse, will present "A Friend of the People," by Ibsen, at his theatre on East Twenty-seventh Street within a few weeks. This will be the first performance in America of this particular Ibsen play, according to Davenport.

STAGE MANAGER ROBBED

NEW ORLEANS, Jan. 12.—Constant Rabeaux, stage manager of the New Orleans Grand Opera, this week reported to the local authorities the theft of 1,140 francs (about $200). Rabeaux said the money was stolen from his room at the theatre.

GATTS WANTS ANOTHER SHOW

Announcement was made this week that George M. Gatts will shortly present another "Katzenjammer Kids" company, to play the western states.

LOOT THEATRE OF $2,000

Robbers entered and obtained $2,000 loot from the safe of the Clarmont Theatre on upper Broadway early Monday morning, twenty-four hours after an all-night guard, maintained by the management, had been discontinued. Police arrived on the scene just as the thieves were making good their get-away and a lively chase followed, resulting in the arrest of two men, after a score or more shots were fired.

About a month ago Manager Dolliver received information that an attempt was to be made to rob the theatre. He notified the police and, in addition, maintained a guard in the building. The guard was removed last Saturday night. It was the usual thing, Dolliver told the police, to have from $2,000 to $3,000 in the safe over Sunday. These facts lead the police to believe the robbery to have been an "inside job."

The robbers entered the building through a three-foot square window in the operating booth and reached the first floor, where the safe was located, by sliding down a rope. The men arrested described themselves as John J. Naughton and William McCarthy. A similar robbery took place a year ago in the Clarendon Theatre, located in the same building.

HOPKINS "PROPS" STOLEN

Arthur Hopkins lost several thousand dollars' worth of property last week when the costuming establishment of E. S. Freisinger, at 244 West Forty-second street, was broken into and robbed. A large number of art tapestries and a supply of ancient armor that had been brought from England, for Hopkins, by Robert E. Jones, were stolen.

The properties had been kept at the Plymouth Theatre until recently, when they were removed and placed on display at the costume house. They were to be used in the production of Richard Third, which Hopkins is planning, with John Barrymore in the featured role.

NEGROES TO FIGHT CASE

MONTREAL, Can., Jan. 13.—Following the recent judgment in the Court of Appeals to the effect that theatres may draw the color line when they wish, a mass meeting, attended by a large number of colored citizens, was held here last week for the purpose of raising money to defray the expenses of the case of Dodson against Loew's Theatre. Another mass meeting will be held this week in an effort to institute another case, and plans are under way to raise a large sum so that the case may be introduced before the Privy Council.

ACADEMY GIVES SHOW FRIDAY

"Betty Comes Back," a new three-act comedy by Emilie Benson Knipe and Alden Arthur Knipe, and "Circles," a new one-act play by George Middleton, will be presented by the American Academy of Dramatic Arts at its first matinee of the season in the Lyceum Theatre next Friday afternoon.

DIVORCE CANCELLED ENGAGEMENT

MEMPHIS, Tenn., Jan. 9.—Mme. Amelita Galli-Curci was scheduled to sing in Memphis this week on the day her divorce proceedings came up in Chicago. The date for appearance here has been changed to April 8, as she cancelled it.

BOSTON THEATRE CELEBRATES

BOSTON, Jan. 12.—With a score or more of old-time stage folk gathere round, the Boston Theatre today held appropriate ceremonies in celebration of its sixty-sixth anniversary. Heading a committee of reception was Charles Harris, manager of the Boston Theatre, R. G. Larsen, General-Manager of the Keith interests and Bart Grady.

After the reception, Quincy Kilby made a speech, which was listened to by such old-timers as Harrell J. Willis, 90 years old, now cashier of the Milton National Bank, who played at the Boston Theatre as J. Scott in 1864; Mrs. Rachel France, known as Rachel Noah, when she played at the Boston Theatre in 1864; Alfred Becks, who played at the Boston in 1864, and now is in the Widener Library, Cambridge; W. J. Moorhead, who was a stage hand at the theatre fifty-two years ago; Quincy Kilby, treasurer of the theatre for twenty-five years; Raymond Finley, who played in "Jalma" and other spectacular dramas in the Boston Theatre in the early '80s; Frank Moulton, trapeze performer at the theatre in 1873; Stuart Clark, who played Alfred Mann in "Uncle Tom's Cabin," in 1865, at the Boston, and Mrs. James T. Ball, who was May Merrick and played in "A Run of Luck" at the Boston thirty years ago.

SALE OUSTS TAYLOR SHOW

"One Night in Rome," with Laurette Taylor, will vacate the Criterion at the close of this week and complete its New York run at the George M. Cohan Theatre. The removal is made necessary by the change of ownership of the New York theatre block, which will be taken over by the Famous-Players Lasky Corporation, who purchased it. Another reason for the removal is that Otis Skinner will open next week at the Criterion in "Pietro."

Why Laurette Taylor's play should be made to vacate so as to make room for Otis Skinner is explained by the fact that "One Night in Rome" is under the direction of George C. Tyler, while "Pietro" is being presented under the management of Charles Frohman, Inc., the general manager of which, Alf. Hayman, is connected with the Famous-Players Lasky Corporation.

"DERE MABEL" OPENS FEB. 2

"Dere Mabel," being produced by Marc Klaw, will have its premiere on February 2 at the Academy of Music, Baltimore. It will play there for one week, with Philadelphia to follow. On leaving the Quaker City, it will come to either New York or Chicago for a run.

In the cast are Louis Bennison, Hattie Burke, Elizabeth Hines, Jeanette Horton, Eva Wallerstein, Robert Woolsey, Alfred Kappeler, Jack Raffael, George Cukor, Carl Hammer and Walter Gallagher.

WILLIAMS TRYING OUT PLAY

John D. Williams will put on his new Lionel Barrymore play, "The Letter of the Law," by Eugene Brieux, at the Warburton Theatre, Yonkers, this (Wednesday) afternoon for but one performance. It will then be subjected to any changes deemed necessary, after which it will open out of town and then come into New York.

STANTON GOES WITH HOPKINS

Sandford E. Stanton, former press representative for Selwyn and Company, has been engaged by Arthur Hopkins for his executive staff.

ROAD MANAGERS AGAIN TRY TO FORM ASSOCIATION

Stage Hand Demands and Other Difficulties That Confront Road Attractions Need Cooperation and Organization, Gus Hill and Others Believe.

In an effort to enforce respect for contracts between local managers and road attractions, and with the hope of bettering road conditions, renewed plans for the organization of the Road Managers' Protective Association were again taken up last week when the heads of traveling attractions and their representatives convened at the Friars' Club upon the request of Gus Hill.

Plans for an organization to be affiliated with the Producing Managers' Association and other managerial organizations were discussed and a committee named to represent the road managers at the next annual meeting of the Central Managers' Association this week. An outline of the road managers' plans will be submitted to that organization in an effort to enlist its co-operation. Named as the committee are Lou C. Wiswell, general manager for Henry Savage; Gus Hill and George M. Gatts.

According to members of the new organization, there will be no drastic or forceful methods involved in the "bringing about of a better understanding" between local managers and road managers, but a more subtle means of propaganda will be brought into play. Local managers are canceling road attraction contracts upon the least provocation, it was pointed out. To enforce respect for their contract and to put a stop to ruthless cancelation will be one of the aims of the organization.

Among other things, the ever-increasing demands of the stage hands with road attractions will be included in the new organization's propaganda campaign. It is hoped to bring the stage hand "to his senses," to put a stop to the prevalent practice of engaging more stage hands than are really needed by an attraction, and to come to some understanding with the various locals throughout the country in regard to over-time demands.

Among those who attended the preliminary meeting were: John Coutts, Max Plohn, Hugh Grady, John Leffler, E. J. Carpenter, E. O. Wee, Charles McCaul, Arthur Aiston, Gus Hill, Marty Sampter, Harry Mack and Lou C. Wiswell.

Another meeting will be called following the conference with the Central Managers' Association, when steps will be taken to make the organization permanent.

STAGE MANAGER HAS FIGHT

BIRMINGHAM, Ala., Jan. 8.—Donald Archer, stage manager of the "Kiss Burglar" company, which completed its engagement at the Jefferson Theatre, here, last Tuesday night, got into trouble with the local authorities following an alleged fistic encounter with Frederick Melville, of the same company. Archer was arrested on the complaint of Melville and allowed his freedom on the putting up of a $25 bond for further hearing.

According to the police, the alleged encounter took place following a heated argument between the two which involved the relative merits of each as a performer. Melville called at police headquarters Tuesday night and lodged his complaint. Archer was taken into custody and his bond set at $25, which was paid by a negro professional bondsman. The accused placed the amount of the bond in his deliverer's hands, plus $5 for fee, and then disappeared on the gray wings of the morning. Archer's place in the company has been filled by William Dunlay, leading man.

LEXINGTON THEATRES SOLD

LEXINGTON, Ky., Jan 9.—The Strand and the Ben Ali Theatres have been purchased from the Berryman Realty Company, of this city, by the Phoenix Amusement Company, headed by John B. Elliott, for the sum of $350,000, it was announced here yesterday. This makes three houses in this city to be operated under the management of the Phoenix company, which, some time ago, acquired the Lexington Opera House. The Strand and Ben Ali will operate on a motion picture policy and the Lexington will continue its legitimate policy.

The Phoenix Company, in addition to these houses, owns three in Winchester, two in Frankfort, two in Paris and two in Richmond. There are two other smaller houses in Lexington, the Ada Meade, devoted to vaudeville and pictures and the Orpheum, showing pictures.

G. J. NATHAN WRITES PLAY

"Heliogabulus" is the name of a new play written by George Jean Nathan and H. L. Mencken. It has already been submitted to one producer, but was refused on the ground that it would cost too much to produce.

The title is taken from the main character in the play, a Roman Emperor. The play is a satire on Christianity.

NEW PINERO PIECE SEEN

BOSTON, Jan. 9.—Sir Arthur Pinero's four-act comedy "The Big Drum," was presented here last night for the first time on the American stage by the Henry Jewett Players, at the Copley Theatre. The piece, first presented at the St. James Theatre, London, several years ago, is a keen satire, true to life and with most effective lines. In a word, the play is in the author's best vein.

The story is that of social life in the English metropolis. Sir Randle Filson and Lady Filson are social schemers. Their daughter, who, some years ago, married a nobleman, is now a widow. Before her marriage, she once admired Philip Mackworth, a novelist and, as a widow, she meets him at the home of a friend. Old relations are renewed and they are to be married shortly if Mackworth's novel, "The Big Drum," proves successful.

Mackworth learns from his publishers that the story is a success, and gives a reception in honor of his approaching marriage. The novelist's future brother-in-law, however, becomes suspicious of the book's seeming success and does some investigating, with the result that he discovers the sale is a "fake" and that the novelist's bride-to-be has bought up the entire edition. This disclosure leads to a scene with many complications, but the deception is finally forgiven and all ends in happiness.

This ending was not a part of the original version of the play, but has been added recently by the author, who, commenting on the piece as it originally stood has written: "I made the alteration against my principles and against my conscience, and yet not altogether unwillingly. For we live in depressing times; and perhaps in such times it is the first duty of a writer for the stage to make concessions to his audiences, and above everything, to try to afford them a complete, if brief, distraction from the gloom which awaits them outside the theatre."

AVIATOR GETS FAIR CONTRACT

SAN FRANCISCO, Cal., Jan. 10.—Ruth Law, the aviatrix, who is making a tour of the country choosing air trails for her world trip by air, visited here this week. Al Wilson, formerly a lieutenant in the Army, performed some stunts in an aeroplane that so impressed her she wired the United Fairs Booking Association about them and was told to engage Wilson at once, which she did.

MOROSCO PRIZE PLAY GOES WELL

PROVIDENCE, Jan. 8.—One of the most interesting performances in the local theatrical season took place here this week when "Mamma's Affairs," the Morosco-Harvard prize play, was presented for the first time at the Opera House and Rachael Barton Butler was introduced as the author.

Miss Butler is a most promising addition to the small list of American authors of high comedy. In evident embarrassment and with evident joy she appeared for a brief moment following numerous curtain calls and continuous applause, and thanked every one for their appreciation of her work.

In concocting the piece she has assembled a group of distinct and well defined characters. There is some exaggeration at times about the qualities of the two mammas, but, for the most part, they, their affianced children and the doctor who disentangles the families' emotions, are human and living beings. It is these human qualities that keep the action alive and interesting.

The story is all about a doctor's patient, the affianced daughter of a hypochondriac mamma. The daughter's whole being has been absorbed into the miasma of nerves, doting love and emotional fondness of her parent. It cannot be determined whether or not she loves her long-haired lover. She appears on the verge of a nervous breakdown, which comes at the end of the first act.

Her lover's mamma is likewise unconsciously selfish. In fact, both of them have sapped the energy and individuality of their respective offsprings. Miss Butler brings in the doctor to administer to the emotions of the girl's mother. The doctor transfers his medical attentions to the daughter. Kept apart from the disturbing older people and her fiance, she regains strength and independence and falls in love with the doctor. After much vacillation on his part, he decides that he loves the girl.

It would be invidious to select one from the cast, which includes Little Billy, George Le Guere, Ida St. Leon, Katherine Kaelred, Effie Shannon, Robert Edeson and Amelia Bingham as rising superior to the others.

BONITA HEARN LOCKED UP

Charged with disorderly conduct and intoxication, Bonita Hearn was arrested last week and locked up in the West Sixty-eighth street station.

In her story, told to the court, she said that she visited her sister, Mrs. Ollie Atwell, of 49 West Sixty-third street and there a dispute arose which resulted in her leaving the apartment hurriedly. Then she discovered that a pin which she valued at $14,000 was missing, and she got the assistance of Patrolman August Miller, and they both searched a taxicab in which she had ridden. But the pin was not found.

It was then suggested by the policeman that Miss Hearn, with Mr. and Mrs. Atwell, go to the police station and settle the matter. Lieutenant Ryan said that he tried to straighten the matter out, but that Miss Hearn became abusive and acted in a disorderly manner. Finally, when she refused to leave the station house when ordered to do so, she was placed under arrest.

ZANESVILLE MANAGER RETIRES

ZANESVILLE, O., Jan. 8.—The management of the Weller Theatre, this city, changed hands this week, with the aquisition of the controlling interest by Charles Ransbottom, and the retirement of Joseph F. Wiest, senior member of Wiest and Son, from the management. Ransbottom is making his first venture into theatricals by this move and will have associated with him James Wiest, son of the retiring manager. Wiest senior is going on the road to take care of motion picture interests.

WHERE IS MATTIE KEENE?

We are resquested to inform Mattie Keene that her sister is dangerously ill in a Boston hospital.

JEFFERSON LEFT SMALL ESTATE

When Joseph Warren Jefferson, actor and son of the late Joseph Jefferson, died on May 1 last he left assets of only $389.99 and liabilities of $2,879.45, it was disclosed in the Surrogate Court last week when Edward G. Broenniman, his executor, asked that the estate be exempted from inheritance taxation.

The assets consisted of cash, according to the executor, on deposit with the Guaranty Trust Company, to the amount of $213.27, and with the Banker's Trust Company to the amount of $101.72. In addition to this, there was wearing apparel, valued at $25 and a watch, chain and seal ring worth $50.

The liabilities, as set down in the application are $1,400 due to Mrs. Blanche B. Jefferson, decedent's widow, as a loan; $1,265.71 due to Jackson and Curtis; $15.75 for his executor's commissions, and $197.99 for administration commissions.

RUSSIAN ISBA COMING HERE

The Russian Isba, a company organized and directed by Serge Borowsky, who is also the featured member, is expected to arrive in this country on the *Royal George* on or about January 19th. The company contains thirty-five Russian singers, dancers and instrumentalists, with Serge Borowsky, Nina Sergueeva, Mrs. Kouznietzova, and Vera Zimeleva, as the soloists and featured members. The theatre at which they will appear has not yet been decided upon.

Mme. Norma Knupfel Lutge is to manage the affairs of the company when they arrive.

"LET'S GO" RE-OPENS

PHILADELPHIA, Pa., Jan. 9.—John M. Sheesley, Inc., has reopened "Let's Go" at the Walnut Theatre. Gertrude Hutcheson heads the cast.

The show, with lyrics and music by Edgar Vinal, and a book adaption by Harry Sedley, who also staged the show, is a cleverly written comedy, with several good musical numbers.

In the cast are Elizabeth Fox, Harry Clark, Hailie Randolph, W. T. Chatterton, Will. H. Malone, Clifton Lyon, Deil Evans, H. D. Ormonde, Gertrude Hutcheson and G. R. McWilliams.

STUDENT COMPANY TO TOUR

LOS ANGELES, Jan. 10.—A company of advanced students of Marion Warde's Dramatic School, known as the Marion Warde Players, will go on a tour through Arizona and Texas this month, returning late in March.

The company consists of Ruth Tweedy and Kenneth Chryst, who will play the leads, and Sara Peyton, Freda Fredericks, J. Newton Thompson and Murray Tweedy. Other members of the company will remain in Los Angeles to fill local engagements.

GET BURBANK, LOS ANGELES

LOS ANGELES, Jan. 10.—Fred L. Wolfe will succeed George Pelton as manager of the Burbank Theatre next week, having been appointed by the Goro Brothers, who take possession of the house. They have redecorated the place and installed a new lighting system.

With the new management a new show is coming into the house called the "Armstrong Baby Dolls." They have just completed a run at the Casino in San Francisco.

MRS. BURLESON WRITES PLAY

WASHINGTON, Jan. 12.—"The Gift of the Magi," by Mrs. Albert Sidney Burleson, wife of the Postmaster General, will be presented Wednesday night at the Post Office Department building, under the auspices of the Federation of Dramatic Clubs. The Post Office Players will also give "The Acid Test" and "Manikin and Manikin."

"THE GREAT ILLUSION" OPENING

WASHINGTJN, Jan. 12.—A. H. Woods will present a new comedy in three acts entitled "The Great Illusion," at the Shubert-Garrick next Sunday night. The piece has been adapted by Avery Hapwood from the French of Sacha Guitry. Included in the cast are Georges Flateau, Gail Kane, Gertrude Vanderbilt and Ernest Lambert.

EQUITY AND MANAGERS MAKE IMPORTANT NEW AGREEMENTS

Hereafter, P. M. A. Members Can Fill Up All Unused Rehearsal Time at a Later Date—Arbitration Board to Sit Every Two Weeks in Future.

Two important agreements, among several, were made last week between the Actors' Equity Association and the Producing Managers' Association and ratified at a meeting of the Equity held at the Hotel Astor.

The first was the unanimous adoption of a resolution whereby the manager will reap the benefits of surplus rehearsal time. Hereafter, the agreement states, if the entire four weeks rehearsal time without pay preceding the opening of a play in New York are not used up, the manager will be credited with the unused time and can use it at a later period.

This agreement was first suggested to the Equity by the P. M. A. and was introduced at the meeting by Frank Gilmore. Under these terms the manager may rehearse a play three weeks, open it out of town and then, in the case of a dramatic show, rehearse it once more, making four in all, or in the case of a musical piece, two more, making five in all, the added time to be without salary to the cast. By this means a manager can give a production the "jacking up" so frequently needed.

Another important agreement adopted was that of a joint arbitration board, which will meet fortnightly, thus assuring a speedy adjustment of all differences that may arise between actor and manager. Heretofore, arbitrary questions have often been forced to hang fire, because of an unsatisfactory agreement between both parties as to a definite meeting time. Frank Gilmore, Earle Booth and John Emerson were named to represent the Equity board. As yet, the P. M. A. has not announced its representatives.

The question of the issuing of contracts to actors in advance of the first rehearsal was also brought up and resulted in an agreement between the P. M. A. and Equity whereby all members of the P. M. A. are to be instructed that a contract be given to all actors prior to the first rehearsal of a piece. It was also pointed out that, if any discussion should arise between actor and manager and the latter had failed to comply with the terms of this agreement, lack of contract would be considered as evidence against the manager.

Co-operation on the part of the P. M. A., in the Equity's campaign for the cleaning up of all unsanitary theatres throughout the country, was pledged. With the power of the P. M. A. to cancel all booking in unsanitary houses, Equity members are now confident that managers of such houses will bring about a speedy change in conditions.

The abolition of "stickers" on the trunks of Equity members was also announced. The reason advanced by the Equity council for this was as follows:

"First and foremost, because the Actors' Equity Association is only too glad to reciprocate the cordial spirit and co-operation evidenced by the Producing Managers' Association.

"Secondly, because the aforesaid stickers have not proven infallible as an insurance, the main object of their use. Many an Equity trunk, well provided with stickers, has suffered unintentional damage and every non-Equity trunk, that so suffered, was imediately put down as a malicious intent.

"Thirdly, the P. M. A. has pointed out that the use of stickers has in some quarters the appearance of discrimination."

Announcement was made that reports of the Equity's subscription of $250 to the steel strikers was incorrect. It was pointed out that at a previous meeting the association had appropriated that sum in aid of the wives and families of the strikers, but that this sum could not be used in furtherance of the industrial war then raging.

In the absence of President Frances Wilson, Bruce McRae presided over the meeting and among the members of the council and advisory board present were Blanche Ring, Mrs. Shelley Hull, John Emerson, Florence Reed, Mrs. Thomas Whiffen and Frank Gilmore, executive secretary. James W. Fitzpatrick, vice-president of the Associated Actors and Artists of America, was among the speakers.

A. G. SMALL STILL MISSING

TORONTO, Jan. 10.—Despite the fact that no let up in the search has been made, as yet no clue has been found that aids in any manner in solving the mystery of Ambrose J. Small's sudden disappearance from here on Dec. 2. Whether he has been abducted, kiled, or went out of his mind is still the problem which confronts his many friends and the authorities.

The mystery surrounding the disappearance has been deepened by the report made to the police that John Doughy, Small's secretary for eighteen years, is also missing. He was transferred to Montreal when the Trans-Canada Theatre company purchased Small's interests, but returned to Toronto at Christmas to get some papers for the manager of the new company and wired, on Dec. 26, that he was too ill to return. Since then he has not been heard from.

The police have sent out descriptive circulears offering a reward of $500 for any information leading to the discovery of Small. The circular carries a picture and describes him as 53 years old, height five feet nine inches, weight 150 to 160 lbs., blue eyes, reddish complexion; brown hair and mustache streaked with gray.

E. W. M. Flock, who was Small's legal adviser when the latter sold his theatrical interests to the Trans-Canada Theatres, Ltd., expressed the belief this week that Small had met with foul play. He said he has exhausted every theory and could only come to that conclusion.

The interest taken, not only by theatrical folk, but by everyone in Small's disappearance, is shown in the fact that even boy scouts have sent out troops to search for the body of the theatrical millionaire. Two patrols have returned and reported that no clue could be found.

In the meantime, telegrams are being sent all over the United States and Canada, where Small is known, in the hope that he may be found with friends or relatives at some Winter resort.

ENDING BOSTON RUNS

BOSTON, Jan. 11.—"The Canary," with Julia Sanderson and Joseph Cawthorne, starts its last two weeks at the Colonial Theatre today. "Tumble Inn" also leaves in a fortnight, now playing at the Park Square. Both close Jan. 24.

"The Passing Show of 1918" will close its Boston run at the Boston Opera House next Saturday evening, Jan. 17. "Betty Be Good" will leave the Shubert Theatre on the same evening.

HARRY CAREY DIVORCED

SAN FRANCISCO, Jan. 8.—Alma Fern Carey was granted a decree of divorce from Harry Carey, the motion picture actor, last week. Mrs. Carey presented testimony showing that Carey spent a lot of time at his ranch with another actress.

KOLB AND DILL GET $18,000

OAKLAND, Cal., Jan. 9.—The new Kolb and Dill show, "Wet and Dry," played to a gross of $18,000 for the first week, scoring a big success. The piece is playing at Ye Liberty Theatre here.

CARROLL SHOW IN STOCK

SAN FRANCISCO, Jan. 9.—"Jim's Girl," by Earl Carroll and Tommy Gray, the piece that would have became a Cohan and Harris Broadway production but for its resemblance to "The Five Million," has been let out for stock and was presented this week at the Alcazar Theatre.

The play is a comedy drama in a prologue and three acts and proved itself to be filled with lively, rollicking fun.

Following a well staged prologue, showing a stowaway French girl on a returning troop ship and two good acts in which the story is sufficiently elaborated, there is a third act which has little to present save continuation of the talk and merriment. Of course, it carries the incident of the wedding, something which anybody in real life would think of as an easy solution out of government trouble for Jim and his imported girl at the very outset of the play.

POLICE AFTER FRISCO "SPECS"

SAN FRANCISCO, Cal., Jan. 10.—The San Francisco police have started a crusade to stamp out ticket speculators with the sustaining by the Superior Court of an ordnance passed some years ago, the validity of which was brought to a test this week.

The ordnance makes it necessary for ticket speculators to secure a license to peddle, costing $10 a day. Twenty-four hours is allowed for the securing of the license and failure to do so means arrest. Several speculators were arrested and will be tried for breaking the ordnance. They are F. A. Dees, who owns newsstands in the Palace and St. Francis Hotels, Tobias Rinaldo and five others.

B'WAY HOUSES WELL BOOKED

Robert Warwick is appearing this week in "The Tree of Knowledge" at the Rialto. Enid Bennett in "The Woman in the Suitcase," is the feature at the Rivoli." The Strand is this week showing "Desert Gold," with Zane Gray starring. Alice Joyce, in a Vitagraph special, "Slaves of Garage," will both be seen at B. S. Moss' Pride," and Fatty Arbuckle in "The Broadway.

AMERICAN STUDIOS BUSY

LOS ANGELES, Jan. 9.—The American Studios in Santa Barbara, Cal., have opened with a rush. The Margarita Fisher Company is working on the five-reel comedy dramas by George Cox, and the Rupert Julian company is making Samuel Merwin's "The Honeybees," with Marguerita Sylvia, Thomas Holden, Dell Boone, Nigfel Barrie and Al Ray.

STAGE HANDS STRIKE

OKMULGEE, Okla., Jan. 9.—Unable to agree on a new working contract, all members of the International Stage Hands and Moving Picture Operators' Union employed in theatres here are on strike and are picketing the theatres which are using non-union help. The theatres claim they have lost no business as result of the strike.

RE-JOINS KING COMPANY

SAN FRANCISCO, Jan. 9.—Will Hayes has returned from France, where he has been in service and rejoined the Will King company, of which he was a member previous to going away. His first appearance is this week as character man in "My Sweetie."

CRITIC TO P. A. SENNETT

SAN FRANCISCO, Jan. 9.—Walter Anthony, for many years a dramatic and musical writer on the Los Angeles Chronicle, has left to take charge of the publicity for the Mack Sennett comedies.

"DARK ROSALEEN" CLOSES

"Dark Rosaleen," until recently an occupant of Powers Theatre, has ceased its wanderings on the road and has been returned to the store house.

WHITE BUILDING BUNGALOWS

Pat White, comedian, is building a number of bungalows at City Island, which he will rent next summer.

"TILLY OF BLOOMSBURY" OPENS

MONTREAL, Jan. 9.—In "Tilly of Bloomsbury," which was opened by A. H. Woods this week at His Majesty's Theatre, the author, Ian Hay (Maj. Beith) has written a farce comedy rich in humor and designed mainly to entertain, while at the same time touching with veiled barbs many of the small hypocrisies that go to make up life's little ironies.

The situations are ingeniously conceived and developed and the characters drawn from life. The dialogue is crisp, at times designedly oracular and possessing comedy possibilities to an exceptional extent. In all, the author has displayed a skill that would be worthy of the art of a more experienced dramatist and throughout the entire play one cannot find a single word or incident that might be omitted. No more perfect tribute can be paid the dramatist or the drama.

The play is laid mainly in the quaint English town of Bloomsbury. Its characters are of the conventional English comedy type. The Lord and Lady of the manor, amid the typical upper-class environment and atmosphere, learn that their son has become engaged to Tilly Welwyn, daughter of a Bloomsbury lodginghouse keeper. In an effort to place herself on an equal class footing, Tilly exagerates about her social station and finances and invites her future parents-in-law to her home to tea.

The scheme nearly worked, but crashes when two of her mother's lodgers enter and, unthinkingly, give all away. Tilly then confesses all and the young nobleman stands by her, although his parents have flatly forbidden the engagement. He takes up his abode at the lodging house and the curtain falls on a happy young couple with life before them.

Without doubt the emphatic success of the play is due in no small degree to the excellent acting of the cast. Nellie Hodson and Frank Hector were good in their roles of Mrs. Welwyn and Percy. Eva Le Gallienne plays the heroine naturally and sympathetically. Lawrence Grant, as Tilly's father, proved himself to be a sterling performer, and Blythe Daly gives promise of comedy gifts. Others in the cast were Mrs. Edmund Gurney, Lyonnel Watts, Gyypsy O'Brien, Edward Foster and O. P. Heggie.

RECTORS TO BE CAFETERIA

Rector's, the most famous of Broadway restaurants and now known as The Cafe de Paris, and which has for years been run by Paul Salvin and Jimmy Thompson, has only a little while in which to remain as it is. Since prohibition, it has never been quite the same, and recently, the corner, together with the entire building, was bought by Samuel and Abraham J. Cooper, who own a string of cafeterias throughout the loop district in Chicago. They feed 5,000,000 annually.

The entire building will be remodeled and the space now occupied by Rector's, together with the basement and second story, will be turned into a first class cafeteria, which will be open day and night.

"HONEY GIRL" REHEARSING

Sam Harris and Sam Shannon have placed in rehearsal "The Honey Girl," a musical comedy in three acts, which is a re-written version of "What's the Odds." Edward Clark is the author of the book for "The Honey Girl," and the music and lyrics are by Albert Von Tilzer and Neville Fleeson, respectively.

The cast of the piece, which is scheduled to open in New York during the early part of February, includes George McKay, Ottie Ardine, Louise Meyers, Lynn Overman, Sidonie Espero, Renie Riano and Carolyn Mayo.

Jean Salzer is musical director, Bert French is putting on the dance numbers and Sam Forrest is directing the book.

THEATRE BURNS; OWNER HURT

MEXICO, Mo., Jan. 9.—The Orpheum Theatre was totally destroyed by fire last week with a loss estimated at $80,000. O. B. Thompson was burned to death and his son Shirley, who owned the theatre, was injured. Thompson was seventy years old. The cause of the fire has not been determined.

WHITE RATS FUNDS DIVERTED SUPREME COURT RULES

Union Had No Right to Build Clubhouse; Mountford and Fitzpatrick Also Failed to Give Satisfactory Accounting of $10,000 Fund

The long awaited decision and order of Supreme Court Justice Mitchel, on the report made by Referee Louis Schuldenfrei as to the affairs of the White Rats Actors Union, was made last week and consisted of an affirmation of the report. The investigation made by Referee Schuldenfrei was started upon the application of Goldie Pemberton, a member of the union, who alleged that money had been wrongfully handled and disbursed.

Justice Mitchel declared that $10,478 had been diverted by Harry Mountford and William Fitzpatrick, in that they had deposited the money in their own names and had never satisfactorily accounted for it, and that the union is insolvent.

He directed that costs be awarded to Miss Pemberton against the union and its directors, among whom, according to the decision, are Fred Niblo, Frank North, Sam Morton, Junie McCree, Johnny Bell, Geo. E. Delmore and others. The decision does not state which of the directors, all of whom are named, approved of the formation of the realty company, which built the union's club house.

Mr. Schuldenfrei, in his report, set forth that, pursuant to the order of reference, the respondent union filed with him a summary of the nominal assets and liabilities, as of June 1, 1917, showing $117,571.80 worth of the former and $72,350.35 of the latter. Among the assets, he declared were "included $101,000 for shares of stock invested in the White Rats Realty Co."

"I find as a fact that such stock is entirely without value," the referee continues. "Another item, $16,239.88, is for money loaned to members for which respondent received promises of repayment on demand. That is also without value. The respondent, therefore, is insolvent."

The order of Justice Mitchel, in full, is as follows:

The petitioner, Goldie Pemberton, herein having filed her petition verified May 1st, 1917, and having obtained an order from Mr. Justice Erlinger, dated May 2nd, 1917, requiring the respondent White Rats Actors Union of America to show cause before me or one of the other justices of this court why the said White Rats Actors Union of America, with its books, vouchers, papers and documents, should not be subject to the inspection and visitation by a Justice of this court, or by any person to be appointed by the court for that purpose, and the said order having been served upon the said respondent union, and upon some of its directors, to wit: Fred Niblo, Frank North, Sam Morton, Ernest Carr, Junie McCree, Johnny Bell, George E. Delmore, Frank Herbert, James F. Dolan, Otto Steinert, Barry Conners, Jim Marco, Theodore Babcock, Robert H. Hodge, Edward Archer, Will P. Conley, Joe Birnes, "James" Greenfield, and "Victor" P. Wormwood, first names "James" and "Victor," being fictitious, real first names being unknown, and Arthur Williams, and thereafter the said respondent union, together with certain of its said directors having appeared in said proceeding and having answered the petition of the petitioner herein and the said proceeding having duly come on to be heard before me thereafter, and such proceedings having been had therein, that on October 3rd, 1917, an order was made by me herein bearing date on that day and entered in the office of the Clerk of the County of New York on October 4th, 1917, granting the prayer of the said petition, and referring said matter to Hon. Lewis Schuldenfrei, as Referee, persuing it under Section 16 of the Membership Corporation Law, and thereafter, the petitioner, respondent, and respondent union having duly appeared before said Referee, the petitioner having appeared by her attorneys, Joseph and Alvin T. Sapinsky, by Alvin T. Sapinsky of counsel, and the respondent and its directors having appeared by their attorneys, Joseph J. Myers and O'Brien, Malevinsky and Driscoll, and the said parties having duly submitted their proofs and exhibits, and the said Referee having filed his report of said proceedings in the office of the Clerk of the Supreme Court, New York County, on May 20th, 1919, and thereafter a motion having been made before me to confirm the report of the said Referee, and respondent union having appeared in opposition to said motion, by Joseph J. Myers, Esq., its attorney, and the petitioner having appeared in support of said motion by her attorneys, Joseph and Alvin T. Sapinsky, and due deliberation having been had thereon;

Now, upon reading the report of the said Referee herein filed on May 20th, 1919, together with all exhibits and testimony taken in the said proceeding filed herein with the report of the said Referee and upon reading the order of Mr. Justice Mitchell bearing date, October 3rd, 1917, and filed in the office of the Clerk of New York County on October 4th, 1917, and upon reading all of the papers and proceedings referred to in the order of Mr. Justice Mitchell above mentioned, and upon reading and filing the notice of motion to confirm the report of the Referee dated June 12th, 1918, and the deliberation having been had, it is, on motion of Joseph and Alvin T. Sapinsky, attorneys for the petitioner,

Ordered that the report of the Referee herein, Hon. Lewis Schuldenfrei be and the same is hereby in all respects confirmed and approved, and it is further

Ordered and decreed that

A—The respondent union is not possessed of any assets and is insolvent

B—The respondent union is not possessed, of or in receipt of any annual income

C—That the sum of $146,000 assets, belonging to the respondent union, have been diverted to a purpose for which said respondent union was not incorporated, to wit, for a real estate veutnre, to wit, the erection of a clubhouse in the borough of Manhattan, City of New York, known as the White Rat's clubhouse.

D—The sum of $10,478 assets belonging to the respondent union were diverted by its international president, James Fitzpatrick, and its international secretary-treasurer, Harry Mountford, by their depositing said moneys belonging to said respondent union in an individual bank account standing in their individual joint names, of which funds the said James Fitzpatrick and Harry Mountford have rendered no accounting to the respondent union.

E—The respondent union has been engaged in business other than that specified in its Certificate of Incorporation by engaging in a real estate venture in the formation of a realty stock corporation known as The White Rats Realty Company, under the laws of the State of New York, and in the erection of the said clubhouse building, and it is further

Ordered, adjudged and decreed that the petitioner herein recover of the respondent union and its directors above mentioned to wit: Fred Niblo, Frank North, Sam Morton, Ernest Carr, Junie McCree, Johnny Bell, George E. Dellmore, Frank Herbert, James F. Dolan, Otto Steinert, Barry Conners, Jim Marco, Theodore Babcock, Robert H. Hodge, Edward Archer, Will P. Conley, Joe Birnes, "James" Greenfield, and "Victor" P. Wormwood, first names "James" and "Victor" being fictitious, real first names being unknown, and Arthur Williams, the costs of this proceeding, to be taxed by the clerk of this Court, and that said judgment be entered by the Clerk of this Court, without further order of this Court, and that the plaintiff have execution therefor.

IMPROVING SCHEUTZEN PARK

North Bergen, N. J., has for many years been the rendezvous of the large German clubs, which have used it as their picnicking grounds. During the war, the park served as a base hospital and its usefulness having passed, it will now be improved and converted into an artificial beach.

There will be a swimming pool, 150 by 300 feet, with a fifty foot beach on either side. The tank will hold 2,000,000 gallons of water, and the bathing houses will accommodate 6,000. Frank Stillman, who promoted the Bronx Exposition, is backing the new enterprise, which is to be conducted by Aeschback, Schwartz and Stillman Amusement Company.

OKLAHOMA CITY GETTING HOUSE

OKLAHOMA CITY, Okla., Jan. 12.—Oklahoma City is to have a brand new picture palace all its own. J. H. Cooper, of Wichita, Kan., is the builder and the new house will bear his name, being known as "The Cooper." It is to cost, according to announcement, in the neighborhood of $500,000 and will be able, when completed, to accommodate 2,000 people.

WANT CENTRAL TICKET OFFICES

The Producing Managers' Association is thinking of opening their own ticket agencies, and are said to be seeking offices at which to do so. It is their intention to sell tickets to all attractions under their jurisdiction at box office prices. This action is the outgrowth of the fight made upon ticket speculators, which resulted in a victory for the latter, when Judge Rosalsky handed down a decision declaring the Williams-Kilroe act against ticket speculation illegal and unconstitutional.

One of the offices will probably be in the theatrical district and the other in the downtown financial district. Some managers are advocating the closing of box offices except after 1.30 on matinee days and 7.30 at night, when all tickets that could not be sold at the agencies will be placed on sale.

A committee has been appointed and is now at work selecting desirable locations and working out the final details of the plan.

MRS. DOCKSTADER DIES

Mrs. Lucin Dockstader, wife of the minstrel, died last week from pneumonia. She was sixty years of age and had been ill since January 1st, Dockstader himself has recently recovered from a nervous breakdown.

Dockstader has been having a lot of ill luck recently. His grandson, Eugene Stephenson, is ill with pneumonia and his home, at Long Branch, L. I., was destroyed by fire on Wednesday of last week. The fire made it necessary to remove the body of his wife, who had died the night before, from the house and to carry his grandson to a place of safety. The extent of the damage done to Dockstader's home is not known.

MABEL TALIAFERRO WEDS AGAIN

STAMFORD, Conn., Jan. 12.—Mabel Taliaferro, legitimate and motion picture star, has taken a third chance in matrimony by marrying Captain Joseph P. O'Brien, of Orange, N. J., in Darien yesterday afternoon.

Miss Taliaferro was married in 1907 to the late Frederic Thompson, the theatrical manager, and divorced him in 1911. In 1912 she was married in Michigan to Thomas J. Carrigan, the actor, from whom she separated last year. She was granted a divorce last May.

CORT'S SON MARRIES

CINCINNATI, O., Jan. 9.—J. E. Cort, manager of "Roly Boly Eyes," was married here today to Maude Fealy by Justice of the Peace Harold Hilton. Cort, who is the son of John Cort, theatrical producer, met Miss Fealy eight years ago in Seattle, where she was playing in one of his father's companies. The bride formerly was the wife of Louis Sherwin, recently New York dramatic critic but now with the Goldwyn Film Company.

LEAVES COHAN AND HARRIS

Daniel McCarthy handed in his resignation to Cohan and Harris last week to take effect at the firm's earliest convenience. For the past fourteen years McCarthy has been financial manager and auditor for the Cohan and Harris organization.

JOINS NEWPORT COMPANY

NEWPORT, R. I., Jan. 12.—Paul Donah, leading man, has joined the LaFayette Players at the LaFayette Theatre here, as leading man. The company is under the direction of Kendall-Weston.

ACTRESS ENTERS POLITICS

CAMBRIDGE, Mass., Jan. 8.—Mrs. Albert Pfeiffer, known to the stage as Alexandria Carlisle, today announced her candidacy as delegate to the Republican National Convention from the Eighth District.

O'HARA DOES $4,600

FALL RIVER, Jan. 9.—The opening week of Warren O'Hara and his stock company here, with "The House of Glass" as the bill, netted him a profit of $4,600.

REMODEL AMST. OPERA HOUSE

The New Amsterdam Opera House, on West Forty-Fourth Street, owned by A. J. Bimberg, will no longer be available for rehearsals of productions or vaudeville acts o accommodate balls and other affairs. Work was started last week on the entire remodeling of the building, which will be changed into a complete motion picture studio. The Famous-Players Lasky Corporation have been using the top floor of the building as a studio for some time and will continue to do so.

But the other floors are being arranged into up-to-date studio apparatus by Bimberg himself, who will lease them.

TIMBERG'S SHOW OPENS

Herman Timberg's musical production, known as "Round the Town," opened on Tuesday night in Syracuse. It was formerly called "Tic-Tac-Toe" and is an elaboration on "Chicken Chow Mein," which toured in vaudeville for some time. The piece is expected to reach New York in a few weeks.

Timberg, himself, will apear in the cast, in which will also be seen Jay Gould, Flo Lewis, Hattie Dowling, Timberg's sister; Pearl Eaton, George Mayo, William Bentz, James Guilfoyle, Beatrice Doane, Charles Marsh, Dora Hilton and Eddie Frankel.

CORT BUYS ANOTHER

The John Cort office last week announced the acquisition of "Fool's Game," by Crane Wilbur and an operetta as yet unnamed, by Harry L. Cort, George E. Stoddard, Irwin Cortland, and Louis Kroll, for an early production. Maude Fealy has been engaged for the Wilbur piece and, in support, are Leonard Willey, Corbet Morris, Edward J. Keenan, Maida Turner, C. Henry Gordon, Virginia Case, Mary Emerson and Josephine Dupree.

DAUGHTER GETS HALL ESTATE

Aside from $1,500, bequeathed to her sister, Pauline Hall left the bulk of her estate to her daughter, Pauline McLellan, who is to receive the income from it until she marries, at which time she is to receive one-half of the trust fund. In the event that the daughter should die, the money now left to her will go to Miss Hall's sister, in addition to the $1,500.

BUY WORLD RIGHTS

Comstock and Gest have acquired the English producing rights to "The Light of the World" from the authors, Guy Bolton and George Middleton. The play, according to present plans, will be presented in London on Easter Monday. Robert Milton will leave for London at once, to stage the piece.

CURCI GETS $80,000 FROM WIFE

Luigi Curci, husband of Galli-Curci, the soprano, has obtained a divorce from him in Chicago courts recently, has received $80,000 as settlement of all property rights held jointly by them in Italy and elsewhere.

MAXINE ELLIOTT OPENING

Maxine Elliott will shortly make her appearance on the stage again and, on Monday night, in Washington, will open in William Hurlburt's new four act comedy "Trimmed in Scarlet."

BUY AUSTRALIAN RIGHTS

Ben and John Fuller, among the most prominent theatrical managers in Australia, have purchased from Charles Sumner the producing rights to "The Natural Law."

RUBINI AND ROSA

Rubini and Rosa, whose photographs are reproduced on the front page of this week's issue of the CLIPPER, have signed for the season as a special feature and added attraction with the Al. Reeves Beauty Show.

Rubini is an accordionist, and was formerly of the team of Rubini and Martini, while Rosa is a concert singer and violinist. They are scoring a big success with the show and are under the personal direction of Joseph E. Shea.

THREE BROADWAY HOUSES TO BE SOLD AT AUCTION

Astor, Bijou and Morosco Included in Property to Be Disposed of By Astor Estate. All Controlled By the Shuberts.

Following a decree of the Supreme Court, the real estate holdings of the late Henry Astor, including three Broadway playhouses, the Astor, at the northwest corner of Broadway and Forty-fifth street; the Bijou, on Forty-fifth street, west of Broadway, and the Morosco, adjoining on Forty-fifth street, have been ordered sold at public auction on March 9. Clarence Davis and Joseph Day will conduct the sale.

This transaction will mark the biggest deal in theatre properties ever consummated in the theatrical history of the country, and it is expected that bidding will vie among New York's theatrical producers.

Without doubt the Shuberts, who, at the present time hold long term leases on all three houses, will be among the heaviest bidders and it is the opinion in theatrical circles that they may outbid the others and take over the properties.

Such an action, it is thought, would be much to the Shuberts' advantage, for, at the present time, it is reported, they are paying $75,000 yearly rental for the Astor and a proportionately high rental for the two other houses.

The Astor, which is considered one of the best Shubert houses, was taken over by them from the Cohan and Harris interests about three years ago. It was built by "Bim the Button Man," and opened under the management of Wagenhals and Kemper, who held the house until Cohan and Harris obtained the lease.

The Morosco is a comparatively new house, having been built by the Shubert architect about three years ago, when the house was taken over by Morosco under a long term lease, the Shuberts, however, retaining a ground lease on the property.

The Bijou was also built by the Shuberts about the same time and has continued to operate under their management.

TAKE OVER HENDERSON'S

Henderson's Theatre, on Surf avenue, Coney Island, has been taken over by J. S. Jacobs, a novelty manufacturer at 536 Broadway, in addition to the restaurant that has always been a part of the building. The present plan is to have the house open within two months and run the year round.

Before it is opened, however, extensive alterations are to be made by which the entrance to the theatre will be on Surf avenue in the future and lead through the restaurant, instead of on the alley, as it formerly was. The new lessee of the property has a long time lease, it is said, obtained from the United Cigar Stores Company and plans to present big time vaudeville, booked through the Keith offices, the same as in the past. The idea of putting in legitimate shows was at first thought of, but was later abandoned. If the house can be made to pay in the Winter time, the Summer will very easily take care of itself, the new lessee figures.

PARIS SEES NEW PIECE

PARIS, France, Jan. 10.—The Comedie Francaise witnessed the performance of a new two-act drama entitled "The Voile Dechire," or "The Torn Veil." The play is a drama of domestic woe and strife, with the eternal triangle ever apparent.

However, unlike most plays of its type, it gives ample opportunity for really splendid acting, and is cast with an exceptionally capable cast.

The story deals with two married couples, Jaques and Germaine, and Robert and Micheline. Robert and Germaine have been carrying on a love affair which Jaques discovers. Robert then suddenly commits suicide and everybody has a fine time trying to conceal the truth from the perfectly innocent and unsuspecting Micheline. There is some very fine acting in the piece, contributed by Leon Bernard, Mlle. Ventura, M. Alexandre, Mme. Kolb and Berthe Cerny.

SURREY RE-OPENS WITH COMEDY

LONDON, Eng., Jan. 10.—The Surrey Theatre, known also as "The Royal Surrey Theatre," reopened recently as a legitimate attraction house under the direction of Milm, Fairhairn and Miln, who will present a season of drama, comedy and musical plays there. The opening play was the farce comedy, "When Knights Were Bold," with Bromley Challoner and Company.

"WASHINGTON" REHEARSING

"Washington," by Percy McKaye, which is being produced by Arthur Hopkins, will go into rehearsal this week. Walter Hampden will portray the title role.

MAETERLINCK'S ENGLISH POOR

The failure of Maurice Maeterlinck to make his English understood to an American audience and the objection of J. B. Pond, his manager, to Maeterlinck giving his forthcoming lectures with the aid of an interpreter, last week led to a formal exchange of differences between the two.

A statement issued by the dramatist's attorneys, Stanchfield and Levy, read as follows:

"After most patient and persistent attempts to adjust the differences between Mr. Maeterlinck and his manager, we are reluctantly compelled to admit that the task has proven impossible. We have no desire to air the grievances nor to disturb the public by reason of them, but we deeply regret that such unpleasant circumstances, not of Mr. Maeterlinck's making, should have arisen to mar the great happiness which he has enjoyed in his visit here and to interfere in his relations with the American public, for whom he has such a high regard.

"Mr. Maeterlinck wishes, indeed, that it were possible for him to keep every single engagement to meet and speak with the American people. Unfortunately, his manager has made that impossible, and it would now appear that he may be deprived of that privilege. He hopes, however, that the American public will bear with him and will believe that he is still very anxious to find a way to give them his message, despite all difficulties with the language and with management.

"We have advised him that his contract has been deliberately broken and that his rights have been flagrantly violated. At the proper time and place we shall be ready to justify that advice."

According to the J. B. Pond office, no contract has been broken and no dates for the dramatist's appearance have been cancelled. If the contract should be broken, it was stated, it will be the work of the dramatist and not the lecture bureau.

Maeterlinck, it was pointed out, came to this country under an agreement to lecture in English and any failure on the part of the dramatist to comply with the agreement, will be considered a breach of contract. However, it is hoped that the existing differences will be overcome and the tour continued as arranged.

BRADY TO STAR BLINN

William A. Brady has effected a new arrangement whereby he will shortly present Holbrook Blinn and Mary Nash in "Man and Woman," a new play by Benjamin F. Glazer and Carlos Bonhomme. Blinn has until recently been under the Selwyn management.

"THE HOTTENTOT," A HIT

ATLANTIC CITY, N. J., Jan. 12.—A piquant and effervescent comedy made its debut last night when, at the Apollo, Sam H. Harris presented William Collier in Victor Mapes' new comedy "The Hottentot." Despite several very patent first night mischances, as it was played last night "The Hottentot" explodes a laugh in almost every other line. Nor is this humor dependent on or derivative of any given scene. It lies in the lines themselves, in the adroit use of contrast in mood, predication and character. Often there is a play upon words, but so dexterously is this done that the mechanics of the method are not apparent.

The idea, of course, if not an old one, has been used before and not so long since in a Cohan & Harris musical piece. However, originality is not imperative, since the circumstances employed is sufficient to give the chief character a status that is decidedly whimsical. And, from this, developes a dialogue which is often at cross purpose with each separate meaning attached to some character.

The story is slender to emaciation. One Harrington, having been introduced as an expert horseman, has not been upon a horse in years. He is persuaded, however, by his love for a young lady of the company at Mrs. Gilford's house, to attempt to ride a steeplechase, the horse selected for him being the most fiery and uncertain one of the field. Of course, he wins the race through sheer good fortune and an ability to stick.

As may be supposed, this kind of a tale furnishes Willie Collier with an unusually healthy opportunity for fun making and he made expert use of it. At times, the comedy was laid with a rather heavy brush, due mainly to the writing of the scene. But Collier's strokes were always sure and deft and what might have become a picture of rough genre was transformed into a rapidly done sketch rich in humor. Collier's work is of that matchless type which, subtracted from the sum total of the play, would leave a slim remainder.

An excellent cast has been provided for the undoubted benefit of the piece. Paulnie Armitage is cast as an adopted daughter of a widow, played by Janet Beecher. Ruth Findley, has been awarded a part which does not give much opportunity, though she made the very best of it as it stood. Others in the piece are Arthur Barry, William Raymond, Sidney Mason, Thomas Williams, William Williams, Albert Reed, Willard Bowman.

TAKE LONG LEASE

KNOXVILLE, Tenn., Jan. 8.—The Signal Amusement Company has secured a sixty-year lease on a piece of property here and will at once begin the erection of a motion picture house to cost approximately $225,000. The new building will be of steel and concrete and will have a seating capacity of 2,500.

F. P. L. GETS TWO MORE

The motion picture rights of "For the Defense," by Edgar Rice, were purchased last week by Famous Players-Lasky. This company has also acquired the motion picture rights of "The Wonderful Thing."

GOT THE MONEY

"Fair and Warmer," playing the Victoria, Chicago, for the past week, proved a record breaker for the outlying houses. The attraction proved a strong drawing power and played nightly to capacity audiences.

BARRIE WRITES ORIENTAL DRAMA

LONDON, Eng., Jan. 9.—Sir James Barrie has just completed a play called "Uvula," in which Karsavina, the Russian dancer, will be starred. The play has to do with a ballet and the premiere danseuse and with a ballet and the premiere danseuse, and was written to show Barrie's appreciation of the ballet. The settings and atmosphere of the play are oriental.

McGREGOR'S SHOW SCORES

BALTIMORE, Md., Jan. 12.—"The Sweetheart Shop," the first production by the new producing combination of Edward J. McGregor and William Moore Patch, was given its premiere at the Academy of Music tonight. The work is lavish and beautiful, a fine picture of musical comedy considered from the viewpoints of dancing, costuming and singing. The general tone of the performance suggests operetta for the music is away from the jazz that has furnished the melodies for so many of this season's musical productions. It is charming, and the manner of handling the feature and ensembling is particularly finished.

"The Sweetheart Shop" has a poor book, as far as situations and plot are concerned, but it gives opportunities for such artistic settings that it is hard to quarrel with it.

Much of the fun comes from the boyish cutting-up of Harry K. Morton, who makes lots of it through his acrobatic accomplishments and from the dainty farce of Esther Howard, first as a small town heiress, recently released by her legacy from a pickle factory and then as a studio siren.

As it was played last night, "The Sweetheart Shop" was much too long, and this probably accounted for a little dragging in the first and second acts. But, generally, it was unusually light, sharp and finished for a first performance.

"The Sweetheart Shop," where the first act is laid amid artistic settings of salmon pink and silver, is a sort of bureau for lonely girls and men. Of course, some marriages are arranged, but this is not generally known to the men, and it is explained that the risks in "The Sweetheart Shop" are few because everyone is guaranteed, and when a man marries, his wife is guaranteed to be faithful to him for a year. If not, "The Sweetheart Shop," Inc., pays him $5,000.

Striking contrasts are shown in the costumes, crisp, dainty organdies of the palest pastelle shades in the first act being replaced with Egyptian effects in the second. But the Oriental costumes are very different from the eastern effects the stage has been giving recently. They are of deep tones, but soft and graceful, simply and uniformly designed, and in them several dainty dance numbers, suggesting classical movements are given. Una Fleming, in a lovely gray and silver ballet costume gives the most interesting dance numbers.

The score has a particularly fine orchestration, under artistic direction. The most popular number was "Caravan."

Others in the cast besides Miss Howard and Mr. Morton are Mary Harper, Albert Brown, Robert McClellan and Estelle McNeil, and Zella Russel, whose work has considerable depth.

JOHN DREW OPENS

ATLANTIC CITY, N. J., Jan. 12.—The presentation at the Globe Theatre tonight of "The Cat-bird," brought to attention a trio of indubitable power, John Drew, Rupert Hughes and Arthur Hopkins. This new piece, which went over well is a thing of delicate framework, subtle and unmistakably clever. It is a deft application of the traits of insect life to human beings, and is, by all odds, the best piece of writing, dramatic at least, ever accomplished by Hughes.

Mr. Drew, after an absence from the stage approximating two years, received a very warm welcome, but resisted all attempts to draw him before the curtain. He has aged somewhat, but those characteristics of manner and speech which have endeared him to countless thousands, were strongly in evidence. As the pottering scientist who studies insects for their psychological traits, and who applies them to his human friends and acquaintances, he is altogether charming.

Added to this, the author has provided some of that epigrammatic wit which comes best and most expertly from the lips of Mr. Drew. Mr. Hopkins, also, has contributed some very artistic stage effects, one in particular, in the first act, a vivarium wherein are contained the specimens in which the scientist always finds something new and interesting, being especially so.

VAUDEVILLE

LOEW TO START NEW SYSTEM FEB 8TH

WILL OPEN AT ATLANTA

The new system of booking an entire show from house to house on the Loew circuit, will be started on February 8th. This method of sending a number of acts together in one show, to the different towns, is similar to that which has been used on the Pantages and Orpheum circuits for some years.

Acts which are routed over the Loew circuit will open in Atlanta, Georgia. From there, they will be shipped all through the South up to the Middle West. After playing through that territory they will be booked with San Francisco as their ultimate destination, from where they will be brought back to New York.

In some towns where there are houses which play vaudeville for only one half week, and legitimate attractions the other half, a representative of the Loew offices will see ot it that the show is kept working for the half of the week which is open. In this manner, Loew will be able to keep his acts, which are playing over the South, Middle West and Western circuits working all the time.

COMPLAINS OF EX-PARTNER

Complaint has been filed with the N. V. A. by Dorothy Doyle against her former partner, Charles Millard. She says that Millard, having become dissatisfied with her as a partner, split their act and secured the services of Minnie Marlin, but continued to present the offering under the billing of Millard and Doyle. She further alleges that Millard is indebted to her for a half share in the properties, amounting to approximately $500.

SUED FOR ROYALTY

Jean Vernon, the actress, is being sued by Allen Spencer Tenney, in the Third Municipal Court to recover $125 in back royalty, alleged to be due him. He wrote an act for her some time ago and recently, he says, she ceased paying royalties and he instituted suit through Alexander R. Tendler.

PUTTING IN SUNDAY VAUDE

MONTREAL, Can., Jan. 11.—The Gayety Theatre will soon start a policy of vaudeville concerts on Sunday afternoons and evenings, under the management of John T. Fiddes. The acts will be booked in New York by Walter J. Plimmer, the prices ranging from 15 to 75 cents.

SIMMONS AND SIMMONS SPLIT

The team of Simmons and Simmons has split. The male member of the act is working as a "single" hereabouts. Mrs. Simmons has retired to private life in Minneapolis.

WASHINGTON GETS NEW HOUSE

WASHINGTJN, D. C., Jan. 9.—Nixon and Nirdlinger announced yesterday, through their representative here, the erection of another pop vaudeville house to cost $1,000,000. It will be located on 13th and E Streets.

GOING TO SO. AMERICA

Henry Bach, who represents the Sequin Tours in this country, has booked three more acts for the South American tours. The three are "The Mysterious Blacksmiths," Winston's Water Lions, and LeRoy, Talma and Bosco. They will leave with one of the Companies sailing from here for South America every month.

NEW ACTS

Lewis and Gordon have put into rehearsal a new farce in one act by LeRoy Clemens, entitled "A Touch In Time." The cast is headed by Oliver Smith, supported by Elsie Rizer, Marshall Vincent and Reginald Paget. Lynn Overman is staging the playlet.

Selig and Lee opened at the Lyric Theatre, Newark, N. J., the last half of last week in a new comedy talking and singing act. A. S. Tenney wrote it.

Gotty and Towns will open shortly in a new comedy act being written for them by A. S. Tenney.

Billy and Nellie St. Clair, formerly of "A Lonely Romeo," will open shortly in vaudeville with a dancing act.

Zara and Adele, last seen in vaudeville with Billy Sharp's "Broadway Echoes," will appear in their own dance routine in vaudeville.

"And Son," a sketch produced by Lewis and Gordon, is now breaking in on the Inter-State time and has been routed over the Orpheum Circuit.

"Thunder Mountain," written and presented by Langdon McCormack, will open shortly. It is a scenic melodrama, in one act, the cast featuring Charles Bartling and Elwyn Harris, with Walter S. Neeland, Frank Howard, Robert Ross and William Moon.

Maxims International Dancers, with two men and four girls, will open next week, handled by Paul Durand.

Faber, Martin and Douglas, three men, two in black-face, will open shortly in a singing comedy act.

Mack Schaffler will start rehearsals soon in a new dramatic sketch written for him by William Anthony McGuire, in which he will be supported by two people.

SAILING FOR ENGLAND

Grock will not sail on Jan. 29, as previously arranged, but will leave on Jan. 20 with a number of other English theatrical people on board the Lapland. Lee Ephraim, of Tearle, McLeod and Ephraim, who produced "Carnival," and Percy Reiss will be on the same ship. Godfrey Tearle, brother of Conway, will leave for England the following week, Jan. 29, on the *Mauretania*.

HART AND GUIRE SPLIT

The dancing team of Charles Hart and Beatrice Guire have split their act, owing to differences. Hart will do a new comedy act with Frank Strong.

HYMER TO PLAY ORPHEUM AGAIN

John B. Hymer will open for another tour over the Orpheum Circuit of February 8, in Duluth, having been booked solid. He will appear in the same vehicle, "Come On Red!"

OUT OF PALACE BILL

Allan Rogers, the tenor, who was to have been on the Palace bill this week, was taken ill shortly before the afternoon show and Frank Hurst was put on in his place.

ELLA SHIELDS SAILING

Ella Shields, who came over here from England several weeks ago and worked several houses on the Keith time, is scheduled to sail back on January 29th.

FRISCO REHEARSING NEW ACT

Frisco is rehearsing a new dancing act for presentation in vaudeville at Reisenweber's. In the new act, a young lady by the name of Pauline Chambers will step into the part taken by Loretta McDermott in Frisco's first and most successful act. Nick Bucker will also be in it and, of course, a jazz band.

HOLD HOFFMAN ACT OVER

LOS ANGELES, Jan. 9.—Gertrude Hoffmann is now in her second week at the Orpheum Theatre here. She was held over after a special arrangement had been made.

GERMAN ARTISTS EXECUTE NEW CONTRACT

MANY DRASTIC CHANGES

That German vaudeville performers have adopted the most exacting contract ever issued between variety actor and manager, became known in this country last week, when reports to this effect were received at the Wirth-Blumenfeld office in this city. The new contract is known as the Tarif Contract and is patterned after the former German play or pay agreement.

This contract, which has been sanctioned by the present German government, was introduced by William Berol Konorah, an American vaudeville performer, who, it is reported, has become a German citizen since the war between this country and Germany. Konorah is head of the International Artists' Lodge and has been responsible for many reforms brought about in the German theatrical world during the past ten years.

Although all the clauses of the new contract are not as yet known, some idea of the weight it carries is made evident by the statement that under this agreement German managers must pay all the performers' railroad expenses, including baggage rates. It further provides that an act, once engaged for one of the larger houses, mut remain there for the period of one month, with but one performance a day and one matinee on Sundays.

However, there is one clause that gives the German manager a power never before attained. This provides that if any performer fails to make his appearance in his allotted spot on the program, the manager may subtract one-half of his salary for that performance. It further states that if a performer fails to make an appearance when billed to do so, the manager may subtract one or two days' salary as he pleases.

This contract, it is said, places the German manager more in the power of the performer than ever before. There being no central booking office in that country and the fact that the German manager is not organized gives the organized performer the upper hand and with the government sanctioning every move, the performer has gradually come to take a dictatorial stand.

VALESKA SURATT OPENS 19TH

Valeska Suratt, assisted by Eugene Strong and Walter C. Percival, will open next week, January 19th, at the Riverside Theatre, in an act called "Scarlet," an adaptation from Jack Lait's show "One of Us," which she has been playing on the road under the title of "Scarlet and White." The act is to receive, according to reports, $2,750 a week.

ELMS SAILING FOR ENGLAND

J. D. Elms, the international vaudeville agent, has booked passage and sails for England early in February. He will be gone six weeks and while on the other side will arrange for the booking of acts and and exchange between here and England.

FOX PEOPLE CHANGING

A number of changes were made last week in the Fox houses. Louis Cohen, manager of the Ridgewood Theatre; Ernest P. Jorres, organist at the Washington Theatre; John Wez, of the Academy of Music; Dave Brown, orchestra leader at the Audubon; are all going to Denver, where Fox has four houses.

They will be placed in the different houses controlled by Fox there. Joseph Levy, manager of the Crotona, resigned to go into a commercial business.

INDIAN PRINCESS OPENS ACT

Princess Wah-Letka, the Indian Seress, opened at the Strand Theatre, White Plains, last Monday for a full week. She is billed as "The Human Ex-Ray" and answers questions and tells names while being blind-folded without the aid of the person saying a word to the assistant. Wah-Letka is a genuine Indian Princess and the daughter of Chief Spy-Buck, of the Cherokee Indians. She acquired her wonderful powers from her father.

The act broke all past records of the house. Henry Bellit is responsible for her vaudeville debut.

SUE FOR COST OF DROP

Leonard and Willard some time ago ordered a drop from the Golding Scenic Studios, paying $235 for it. When it was delivered they say it was unsatisfactory and returned it, asking for their money back. This was refused, and they have instituted suit through their lawyer, Alexander R. Tendler, for the recovery of the money.

HILL AND ACKERMAN SAIL

Hill and Ackerman, the comedy acrobatic act, sailed for England on Saturday. They have been given twelve weeks on the Moss time by Willie Edelsten.

MOSS LEASES DYCKMAN

B. S. Moss has taken a fifteen year lease on the Dyckman Theatre, at 207th Street and Broadway, from John Jermon. He took possession Monday and closed the place. It will re-open about March 1 with pictures and vaudeville.

ELEANOR GREY IN NEW ACT

Eleanor Grey, the soprane, is about to return to vaudeville in a new act in which she will sing a repertoire of Harry De Costa songs. Mr. De Costa will appear in the act, furnishing the accompaniments.

TAKE OVER JERSEY THEATRE

The Plaza Amusement Company has taken over the Keystone Theatre, West Hoboken, and will, after re-painting and re-decorating the house, open it on January 19 as a vaudeville theatre. The exact policy has not yet been decided.

DeONSONNE AND BAKER SPLIT

Nellie DeOnsonne and Edythe Baker, who did an act in vaudeville known as DeOnsonne and Baker, have severed partnership. Miss Baker will either do a single or an act with Harry Fox. Miss DeOnsonne has not announced what she will do.

HOBOKEN HOUSE TO RE-OPEN

The Strand Theatre, Hoboken, at present being re-decorated and re-painted, will re-open January 19 as a vaudeville house under the management of I. Klein. The house will run a split week policy of five acts and features, booked by Fally Marcus.

GET AUSTRALIAN TIME

SAN FRANCISCO, Jan. 9.—Ward and Sherman, a comedy, singing and talking act, has signed for a twenty weeks' route over the Fuller Australian circuit, and will sail on the steamer "Sonora" Jan. 13. The team has just completed a tour of the Ackerman and Harris time.

CLARK AND BERGMAN ENTER FILMS

Gladys Clark and Henry Bergman have been engaged by Jack and Harry Cohen, of 1600 Broadwa,, to appear in a series of new two-reel comedy features.

GET THIRTY-WEEK CONTRACT

Frank and Mazie Hughes, dancing act, and Brewster, an educated dog, have been routed over the Loew time for thirty weeks each. Abe I. Feinberg secured the bookings for them. They opened this week.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on Page 10)

PALACE

Pictures opened.

Captain Gruber and Mlle. Adelina presented an Oriental spectacle wherein an elephant, horse and pony, play the important parts. The animals received much applause for their good work. Gruber has the animals trained to perfection and the act proved to be a splendid opener.

Dunbar's Oldtime Darkies sing fairly well, but all their endeavors were handicapped by the poor dressing. The men should wear tuxedos, as the make-up employed takes away the class of the act. The voices of the quartette blend well, but their appearance does not fit in with big time vaudeville. Ballads, rag and popular numbers are sung and if they had bowed off instead of giving an encore, the act would have made a better impression.

Gibson and Connelli presented "The Honeymoon," by Aaron Hoffman. This is one of his old ones and the theme is thread-bare. In other hands, the skit would have little chance. It shows a quarrel between husband and wife, after a few hours of being married, wherein the husband wins his point after wifie insists that he take the dog for a walk. During the argument, she bulldozes him until he can't stand it any longer, and finally rules with an iron hand, getting her around to his way of believing, when all ends happily.

Frank Hurst replaced Allen Rogers and carried away the hit of the first half. Immaculately attired in a well-fitting tuxedo, he opened with a song telling of his past and stating that, to get "credit," one must go out after things. According to the applause Monday matinee, Hurst not only got "credit," but won for himself the distinction of being a standard vaudeville feature. His songs, stories and recitations were excellently delivered. But it would be advisable to eliminate at least one "gag" and the first recitation. When this is accomplished, he will undoubtedly be a riot wherever he appears. Albert Hockey assisted capably at the piano.

Emma Haig and John Waldron sang and danced to the delight of all. Miss Haig is as charming as ever and Waldron won individual applause with his solo dance. A wait near the finish should be eliminated, as it showed up the fast action of the act.

"Topics of the Day" was flashed during intermission.

"Ye Song Shop" had all the appearance of a slow-moving affair immediately after it opened, but, as time went on, it worked out to be one of the best staged offerings in the two-a-day. Warren Jackson and Robert Adams hold up the ends in good style and the girls, seven in number, appeared often and on every entrance wore wonderful clothes. The idea of contrasting old and new songs is being done in several new acts this season, but "Ye Song Shop" is far in the lead. Cliff Hess and Joe Santly wrote the lyrics and music and Pat Rooney conceived the idea.

Aleen Bronson has some very bright lines in her new vehicle and read them perfectly. But there is still room for improvement, especially in the early portion. A neat little story runs through the dialogue between Miss Bronson and Margaret Hoffman, as a teacher who insists on having only the truth. The finish finds Miss Bronson with a bouquet as a gift to the teacher, telling her that "The man is Dead." This was employed in the Laurie and Bronson act. The audience liked the act and Miss Bronson thanked them for their kind appreciation.

Irene Franklin is like old wine, for she "improves with age." As a headliner and an artiste, she is the peer in her line. Songs, characterizations and a dance stamped her as par excellence, easily carrying away the hit of the show. George Fairman assisted at the piano.

Swor Brothers held down next to closing with their familiar blackface act.

Four Danubes are a quartette of casters who showed some new twists and turns.

—J. D.

RIVERSIDE

The Wheeler Trio opened the show with an excellent display of acrobatic ability that won hearty applause. In the difficult opening spot, they succeeded in gaining recognition at the hands of a house that was half seated, the other half being late arrivals. Their work is fast and clever and they have worked out a routine all their own.

Libonati, the xylophone jazz baby, was on second. He offered a varied program of numbers, including popular, operatic, and semi-classic. He plays his instrument well and knows how to sound an audience. He was called upon to take an encore, for which he rendered a medley of popular tunes.

Third on the program came Dorothy Shoemanker and Company in a playlet called "Life." The piece has been changed somewhat since last week, and we must say it has been entirely for the better. It has to do with crooks and detectives, and runaway wives and heartless seducers, all of whom have been the subject of plays for ages.

Ella Shields, the English male impersonator, has added two numbers to her act since last we saw her. She now opens with the "Just another One," song, followed by "The King's Navy," and "Burlington Bertie." This third number earned her an encore, for which she offered a Tommy Atkins number telling of how the army picks its girls. This, in turn, resulted in another encore, for which she sang a popular ballad. Miss Shields is an artist in her line and her work is the acme of perfection.

Leon Errol, assisted by an unbilled, unprogrammed man who essays the role of a butler, offered his screamingly funny act entitled "The Guest." Errol received a large hand upon his entrance and was applauded all the way through his act. His drunk is a study in a past art and deserves mention because of the realistic manner in which he puts it over, despite the lack of any stimulus. The way he breaks up the scenery is enough to make anyone laugh. He scored a tremendous hit.

After intermission and the customary "Topics of the Day," came Bothwell Browne and his revue. Browne has the assistance of some half dozen or so bathing Venuses and the Brown Sisters, Flavia and Dorothy. The act opens with a series of poses, first seen here in the original "Sennett Bathing Girls Revue." Following the poses, there is a display of bathing suits and feminine shapeliness that is bound to delight an audience, anywhere. A dance by the Brown sisters, some more posing and an accordion specialty precede the big scene in the act. This is the Oriental dance by Browne. In a gorgeous Oriental setting, intended to depict the harem of the Shah of someplace or other, his hand-maidens are seen dancing, each striving to win his favor. Browne as the jealous favorite, offered an Oriental dance that was received with marked favor. He has added a few steps since last we saw him, some six months ago.

Joe Cook, the one man vaudeville show, assisted by a pantomime comedian, who displays ability, stopped the show cold. Cook is a "hoke" artist and, besides being a clever comedian, is a good dancer, plays a saxophone, juggles, and, in short, does a little of everything that one sees in a vaudeville show. He took two encores and was forced to make a speech before the audience would allow him to depart.

Vera Sabina, assisted by Maurice Spitzer, closed the show with a dance offering that won favor. The numbers are well put on, and much care is taken in their execution. They were well received by an audience that stayed till the last.—S. K.

COLONIAL

Sylvia Loyal and Company made a fairly good start for the show with their pigeon and hat-throwing offering. She has cut out the dance which she formerly had in the act, thus speeding it up a bit. It can be still further improved with some of the posing which is done in the first part of the turn, cut down.

The Pearson Trio, whose names on the enunciator were Pearson, Newport and Pearson, proved to be a riot in the second spot. It is a mystery that this act has not been seen on the big time previous to now and in better than second spot, for they offer acrobatic time-step dancing that is very good. The woman dances in the opening number and, for the rest of the act, provides the music at the piano, while the two men dance.

"Last Night," the musical act which is reviewed under New Acts, found it an easy matter to please the audience. Earl Cavanaugh was badly handicapped by a cold, which gave him a very hoarse voice, but, despite this, worked hard and kept the laughs coming. The girls are very pretty and do their work well. Julia Rooney and Walter Clinton are valuable assets to the offering, with their dance bits. Miss Tompkins, who is not programmed, and also a man whose name we could not learn, also work well. Blanche Franklyn and Nat Vincent are credited with the lyrics and music, and Samuel Lee, most likely Sammy Lee, formerly with Ruby Norton, is credited with staging the dance numbers.

George Ford and Flo Cunningham is another act which should have been seen otherwise than on the small time before this. Both are very clever performers and show it all through their act. Their material, while not sensational, is very pleasing, and as handled by this capable pair, will make the going easy in any house.

Joseph E. Howard and Ethelyn Clark presented their new revue, which appears under New Acts, having been reviewed last week in Mount Vernon. The act, as far as material is concerned, has not been changed, although the arrangement of one or two bits have. The finish is still weak, and, for that matter, the entire plot is. However, the offering possesses excellent entertainment value.

Howard and Clark work excellently. Then there is Maurice Diamond, whose dancing stopped the show on Monday night. A young lady, evidently Ruth Reed, is a newcomer, who will be heard from very shortly. Besides being very pretty, she is an excellent dancer and does some bits so far only done by Pearl Regay. Jack King plays the piano and does his old vaudeville specialty from the Harvey and King act. The name of the act is "Chin Toy." The chorus is typically Winter Garden and there are four young men who do their bits well.

Walter Weems opened the second half by singing two verses from the old "Gopher Dust" number and then went into his patter. It took four gags before he got a laugh, but, after he got started, he kept them going. The gag about the "Spoiled Baby" was a riot and his description of a homely girl at a party, had the audience in hysterics. He stopped the show after playing the tuba, and took two encores.

The Four Marx Brothers have made but few changes in their "N'Everything" offering, but the manner in which they now work is very good. Jean Maddocks is back with the act, but does not dance with the younger Marx, who now appears with a new partner.

Margot Francois and her clown partner closed the show with their tumbling and stilts feats. While some walked out, despite the lateness of the hour, the majority stayed to watch them and gave the act much applause.—G. J. H.

ROYAL

It is the fast cake-walk at the close of Chong and Rosie Moey's act that gets this pair off to a fairly decent amount of applause, for, otherwise, the offering contains nothing startling. The two sing in the first part of the act and can be heard in the front of the house only. Their other dances, which consist of a waltz and fox-trot, are good.

Albert Hawthorne and Johnny Cook had a large sign placed in front of the theatre to the effect that they were "Bronx Boys." This was evidently true; at any rate there were quite a few in the audience who seemed to know them pretty well and tried to help them by yelling some unintelligible remarks every few minutes. The two feature pure unadulterated "hokum" from start to finish, and also use some freak instruments. They use these at the close of the act for jockeying applause. They handle their material well, but could use newer gags to better advantage.

Raymond Bond and Janet Moore, with Willard Robertson, have a pleasing comedy which they call "Story Book Stuff." The offering is well written, Bond being programmed as the author. The three handle it excellently and the offering gave a very good account of itself.

George Bobbe and Eddie Nelson are still doing the same act they have been using for years. Nelson continues to stop the show with his solo. He is now doing an Al Jolson number and brought the house down with it. George Bobbe is not to be forgotten in mentioning good voices and delivery. They scored a tremendous hit.

Ernestine Myers and Paisly Noon, with Grant McKay at the piano, took quite a number of bows in closing on intermission. Miss Myers wears a new costume, which covers much more of her body than her other costume did in the "Oriental" number. But the audience gasped just the same. The one she wears in the jazz number is splendid. Her dancing is artistic all through. Noon also does capable work, and McKay lends able assistance.

Programmed as "A Ton of Pep," June Mills offered more "hokum" and was a riot. A "company" is programmed and billed with her. It consists of a man in the orchestra pit who sings one solo and also helps to pull a few gags about her shape, or, rather, over-abundance of it. Miss Mills is twice as heavy as Trixie Friganza, and yet dances well. She also sings, but in a fast manner, maybe to show that despite her weight, she is not short-winded.

Smith and Austin, assisted by a pretty blonde who was not billed, followed with more "hoke." The act has some very clever bits to it and did not fail to serve its purpose in getting laughs. The girl sang one solo and received a big hand, for she possesses a pleasant voice. In time, she should develop into a valuable asset to the act.

Whether or not "Vie" Quinn is a "find," it must be said that she has a jazz band act that is very good. She possesses a world of personality, a very pretty figure and dances excellently. Frank Farnum has been some time in coming to the top, but, as long as audiences like to see a dancer do original stuff, and do it well, Farnum will remain in that class. And it sure is a pleasant sight to see how he and Miss Quinn work together. George Kreer must not be omitted, even though all he does is singing. He possesses a voice and has a soft crooning manner of delivering a song that leaves the audience crying for more.

Ben Bernie has added one or two new gags to his act, but, otherwise, is doing the same routine. Some of the balcony bunch misconstrued some of the gags and some of them are the kind that can be taken two ways.

Johnson, Baker and Johnson closed the show with their hat-throwing act and not only held them in, but received a lot of applause and laughs as well.—G. J. H.

VAUDEVILLE

JEFFERSON
(Last Half)

May Foster and Company, the "co." being a male assistant who also does a number of acrobatic stunts himself, started the bill. Miss Foster does a number of iron-jaw stunts and a routine of work on a rope, somewhat on the style of Ruth Budd. She works well, and has a number of feats that thrill.

The Lilly Sisters, one a blonde and the other almost a brunette, wear their hair in curls, but, despite that, really do look youthful. The two went through a routine of songs and dances and one of them offered a violin solo. The singing is fair, but the two have a lot to learn about the proper delivery of a number. As they did them when reviewed, it was amateurish. With more style to their delivery, the girls will find it easier going.

Al. H. White and company are still doing their playlet of Jewish life as well as they always did. In this house, particularly, it appealed to the audience. For that matter, the playlet is of the kind that would appeal to any audience, for it is very well written nd exceptionally well handled.

Fisher and Gilmore are another clever pair who are still using their old material. They possess every quality for the big time and should make it their business to get the proper material. Both present a very good appearance, have voices of a quality seldom found in vaudeville, and a better comedian of his type than Fisher would be difficult to find. Miss Gilmore is a very attractive woman, reads lines well and has a voice that is very good.

"Oh, That Melody," is the old musical comedy tabloid produced by George Choos. Jack Henry is still with the act and, without him, it would not be worth mentioning. It starts off well, with a film, but the moment the screen characters disappear and the real characters are seen, the thing flops. It requires all of Henry's ability to keep it going and, to give him credit, he does so very well.

The Franklin Four, attired as chefs, offered a comedy singing act that found it easy. Each portrays different characters, such as "wop," Hebrew and others. The comedy can be improved upon in the way of gags, but the singing material, both the voices and the numbers are very good. As the act is primarily a singing act, it will get along well.

The Mikado Japs closed the show with a wrestling acrobatic offering. G. J. H.

FIFTH AVENUE
(Last Half)

Major Jack Allen opened the show with an illustrated lecture on animal trapping in which he showed how he can capture wild beasts without the use of firearms, merely by roping each one. Motion pictures were shown to illustrate how it was done. It proved interesting and novel.

The Three Dolce Sisters and their assistant came on second and offered a likeable harmony singing act. Their voices blend very nicely and they use them to the best of advantage. They scored and were heartily applauded.

Arthur Deagon walks on stage with the air of a monologist and dressed as one, too. But he fools the audience. He is a singing comedian who, despite his apparent age and corpulence, has lots of pep and go and he illustrated it by doing a few handsprings and jumps. Also he has an excellent singing voice which he uses very capably.

"The Fall of Eve," otherwise known as DeWitt Cameron and Company, was on fourth. The playlet handles an old theme very cleverly, much to the satisfaction of the audience, which seemed to enjoy the thing immensely. Cameron and his two assistants did excellently and the audience applauded them individually for their work.

Dunbar's Old Time Darkies offered a singing act that came pretty near stopping the show. They had to take two encores before the audience would let them go. All four have powerful voices which they put to good use.

Gardner and Hartman offered their well known comedy skit and brightened the lives of many a weary watcher by their comedy antics. Their burlesque of "before and after marriage" was a big hit with an audience which in all probability had gone through the experience.

Senor Westony is with us again. This time his partner is Olive Cornell, a capable young Miss whose vocal ability was realized the audience and duly acclaimed. Westony is using his old standbys and very successfully, too.

Sylvia Clark, the smile a second miss, full of personality and pep, with an exceptionally clever offering, had no trouble in stopping the show. She is brimful of good spirits, which she distributes among the audience through the medium of her capability. She had to take two encores and make a speech in addition, before she was allowed to leave.

The Novelty Clintons closed the show and held them all seated. S.K.

VAUDEVILLE REVIEWS
(Continued from Page 9)

HAMILTON
(Last half)

Of late, this house has been putting on more style than ever. Not only have they two shows a day, with all seats reserved, but Jack La Rue, house manager, has inaugurated an intermission period, after the vaudeville and before the feature picture is flashed.

The vaudeville portion of the bill was started by Everett's Monkey Hippodrome. The "monks" go through a very comical routine with the stage set to represent a theatre of their own. They have their own orchestra leader, and run their own show. The act pleased the grown-ups as well as the children. For that matter, grown-ups generally enjoy that kind of act more than the "kiddies" do, but are ashamed to show it.

Herman and Clifton found favor in the second spot, with their singing. There are parts in the patter of the offering where it drags. The singing is good and got them over to a big hand.

Ventriloquial acts that are really clever and entertaining are rare now-a-days, and Hugh Emmett and company are in that class. His "company" is a tall woman, who sings in a high soprano, while Emmett accompanies on the violin. She also comes in for a few patter bits. Emmett's work with the "dummies" is excellent. Besides putting over some very difficult stunts, he has some very good gags that were "riots" here, and will be elsewhere. The act is good from start to finish.

Grace and Eddie Parks are a pleasing young couple who sing and dance very nicely, but make a big mistake in using so many gags which have been used by a number of others in the beginning of their act. Some of them are not worth using. The singing and dance bits are done very well and went over for much applause.

Murray Bennett evidently had a lot of friends in the audience, or, at any rate, was well known at this house, for his slightest move brought a laugh when it wouldn't get a ripple in another house. Not that Bennett isn't a clever performer, for he is. But his stories are all old and have been heard over and over again. However, he got laughs, and that's what counts.

Billed as Dance Dreams, Billie Shaw and her revue closed the show to a big hit. Dave White is still in the act and is one of the best assets it has. George Eberle and John Good are out of the cast, and Ed. Holsworth now plays the saxaphone, doing it well. Miss Shaw has put a lot of new costumes into the act and they are splendid. Dave White is not well-known, but it won't be long before he is placed in a class with George White, for he is one of the best dancers to be seen in vaudeville. G. J. H.

KEENEY'S
(Last half)

Renie and Florence opened the show with an excellent song and dance offering in which both girls displayed good singing voices and dancing ability. They scored a decided hit and had to take an encore.

Second position fell to Hardy and company the latter being two assistants. They offered a tramp pantomine in which Hardy, or Harvey, as he is known, got many hearty laughs by his antics. He uses a Joe Jackson make-up.

Frank Farron is a clever chap who offers a monologue spiced with some songs and a character bit. He opens by telling numerous stories on topics that tickle the risibilities of his audience because they are timely. He sings a few songs nicely and closes with his impression of a salesgirl in a Woolworth store returning home from a day at Coney in the old times. He was a riot and had to respond to numerous calls after he was through.

Georgia Campbell and company, the latter being three male singers, offered an old-time singing specialty in which the melodies of the old South are predominating. They possess good singing voices and harmonize nicely. They, too, were encored.

Charles Cook and company replaced Mary Haynes, who was ill. Cook's act deals with the unionization of housewives. Henry Williams returns home late one evening to find that his wife, the president of the housewives union, has called a strike upon him and that he will have to accede to her demands or go without a wife until the strike is over. He calls in a strikebreaker and when friend wife returns she is soon cured of all her hankering for unionism. The act went over immensely and was loudly applauded.

Emerson and Lyle, black-face comedians, will be reviewed at length under the heading of "New Acts."

The Three Donalds, who closed, offered a dancing divertisement that was really what it was claimed to be. They, too, will be reviewed in detail under the heading of "New Acts."

CITY
(Last Half)

The bill was of exceptional merit. Every act was good and the layout showed good judgment.

The Aronty Brothers, reviewed under New Acts under the name of Aroncy Brothers, started by taking four bows in the opening position and left the audience still applauding. After seeing the stunts performed by these two, one does not wonder that they score such a big hit. Iron-jaw, aerial and strong-man stunts are contained in the routine, and every one offered is sensational.

Ward and Gory followed with some instrumental work, one using a violin and the other a banjo. They have arranged a repertoire that consists mainly of popular numbers, and when they were through they almost stopped the show. They could easily have taken an encore. The violinist does most of the work and plays well. The banjoist also shows ability, but another number by him would balance the act more evenly.

Charles Howard, supported by a very pretty brunette and a young man, offered his "after prohibition" skit, in which he features his lolly-pop and gum-drop "souse." He is a good comedian and both the other members of the act do their allotted bits excellently, especially in the dances.

Marie Gasper had the audience with her on her entrance. Miss Gasper now arranges her hair differently than when she was seen with Ethel Sinclair and presents a picture that puts Nell Brinkley's best away into the shade. Her voice is the type that can be described as a low, soft "croon," and yet, can be heard all over the house. It is her delivery more than anything else that gets her numbers over. Her pianist is also a corker. This young man offered a solo that set the entire audience swaying in their seats. The act closed with a "blues" number that sent her off to a very large hand.

Rolland and Ray offered bits of patter, singing nd dancing, and repeated the success of the preceding acts. The male member of this team is a thorough performer and his dainty partner gives excellent support. They will be reviewed under New Acts.

The Joe Thomas Sextette also found it easy going with their instrumental turn, which will be reviewed under New Acts.

Applause greeted the entrance of Jim Toney and Ann Norman, who are back in vaudeville after an engagement at the Capital. The two are presenting the same act they formerly used. But no matter how familiar the act is, the work of two such exceptional performers can be seen over and over again with pleasure. They stopped the show cold and Toney offered his "knock-knee" dance and "crap-shooting" bit.

Frank and Mazie Hughes, assisted by a pianist, offered their dance offering in closing position. The hand of Adelaide and Hughes, who are presenting them, can be seen all through the act. It can fit into any bill.—G. J. H.

HARLEM OPERA HOUSE
(Last Half)

Foster and Peggy, the latter a dog and the former its master, opened the show with an offering that was both novel and interesting. The dog displays a marked degree of intelligence and goes through its various stunts in a far better manner than some human entertainers.

Rose and Bower, in second spot, found a rather cool reception. One of these young men possesses a fairly pleasing voice, which is shown to best advantage in ballad numbers, while his partner falls considerably below par when it comes to rendering "blues."

Sandy Shaw, Scotch comedian, is a true performer, possessing genuine entertaining ability. His several impersonations were received with considerable applause. The "sailor" bit is exceptionally good. After taking several encores, Shaw walked off to the biggest hit of the evening.

McAvoy and Brooks may be fair enough as dancers and able to deliver their gags in the proper manner, but they will never score success on any stage as singers. The appeal of the "green hat" and several allusions to the Irish went well with the Harlem audience.

Florence Tempest presents a well staged offering which scored a fair sized hand.

Friend and Downing still continue to sing their old songs and tell their old stories. They are of the old school of vaudeville performer, but not nearly as old as their material.

McConnell and Austin, closing the show, presented a well worked out cycle act that is both sensational and interesting. Both performers are clever enough in their line and scored a fair sized hand. E. H.

PROCTOR'S 23RD ST.
(Last Half)

The Ezuno Brothers, Japanese perch performers, opened the show with a display of ability on the aerial perch which was received with favor. They worked hard, looked well and tended to business all the way through. Each difficult stunt, as it was performed, was applauded.

Zardo and Hall, on second, possess ability but lack the necessary something that sends an act over with a bang. It is commonly known as pep. Somehow or other, their effect upon the audience was not as strong as it might have been. It may be that the injection of some shorter, snappier, numbers would help along. But they play their piano and violin very nicely.

Arthur Havel and Company offered their well known and time worn but still laughable little comedy "Playmates." The cast is unchanged, as is the material and business. But, just the same, they got laughs, which is what counts, after all. Havel, as "Reggie," the good little boy with the bad little punch, is capital, and the assistance of the tough kid is all he needs to put the act over.

Malcolm and LaMar offered a high class singing and piano act that is a corker. The blond has a good soprano voice, and the other is capable at the piano. The strange part of it all is that there is only one popular number in the act and that is the beginning. All the rest are special and operatic numbers. They scored heavily and had to take an encore.

Charles and Madeline Dunbar offered their "animal funology" and got laughs and applause aplenty. Charles carries the major part of the act on his shoulders. Madeline lends grace and charm to the offering. Their imitations were perfect and laughable, at the same time.

Cy Compton and Company, in a cowboy act that contains a lot of noise, in addition to some poor gags and clever rope manipulations, closed the show. The boys in the act worked hard to put it across and they did. There is, in addition, some mule and broncho busting that gets laughs. All told, the act gets by on personal performance more than anything else.

"Scarlet Days" was the feature picture. S. K.

PROCTOR'S 125TH ST.
(Last Half)

The motion pictures ran for an exceedingly long time, due to the big feature, "It Happened in Paris." This ran for almost an hour and a half, and in addition, there were two other films.

Harold Rhodes, a song "plugger," followed and sang two numbers.

If John S. Blondy and Company are supposed to be a small time acrobatic act, then an act on the big time would have to perform miracles to beat them. For more difficult strong-man stunts than are offered by Blondy and his partner, a young man, cannot be seen in any act. Taking four bows in opening position is something for a "dumb" act to brag about. These two can easily hold down a better spot than opener or closer.

Tom Gillen opened with an "Irish" song and then went into some patter, with gags, about the old reliable "Finnegan," and put over some new ones at the expense of this imaginary Celt. The audience laughed and sent him off to a good hand.

Furman and Nash are two neat-appearing young men, one of whom, in addition to singing well, plays the piano. The boys have a very good routine of published numbers which they know how to deliver. They were called back for an encore and then went off to much applause.

Mollie Fuller and a supporting company of two men and two women, offered a comedy playlet. The sketch is fair, but could give a much better account of itself in the hands of a cast whose work would be more convincing than that of those in the present line-up. It has some clever lines and there are one or two situations that could be made more of to better advantage.

Ann and Marie Clark are still using their same act, which will undoubtedly, serve them excellently on the three-a-day route, where it is not as familiar as it is on the big time. The girls have not changed any of the gags, business or songs, but that did not hinder them from keeping the audience in continual laughter while they were on stage.

The Marco Twins, two extremes, closed the show. One of these is a midget and the other a tall skeleton who does contortion. They found no difficulty in getting laughs with their "hoke" and held the house in. G. J. H.

"POLLYANNA" IS READY

United Artists Corporation announces its first Mary Pickford production, "Pollyanna," for release January 18. It was adapted for the screen by Frances Marion and photographed by Charles Rosher.

VAUDEVILLE

HOWARD & CLARK REVUE

Theatre—*Mt. Vernon.*
Style—*Revue.*
Time—*Forty minutes.*
Setting—*Full stage (special).*

Jos. E. Howard and Ethlyn Clark have done one good thing in their new act, if nothing else, and that is that they have surrounded themselves with an excellent cast. Maurice Diamond, formerly of McMahon, Diamond and Rosevere, is featured. Also, there is a young man whose last name we remember as being King, formerly of King and Harvey. And, in addition to a number of very pretty and capable girls, there are five young men, two of whom appeared recently with 'Frisco in his offering.

The name of this act is "Chien Toy." At least, that was the way it was pronounced by the cast, and it is supposed to be taken from the plot of the revue, which is built about Howard, supposed to be a famous artist, with a studio in Paris.

There the scene of action is laid. Howard is surrounded by a number of young artists and models. "Chien Toy" is the name of a masterpiece which he has just completed.

In the second scene, which should be the first, for the preceding one meant nothing to the act, they suddenly discover that the masterpiece has been stolen! Is Howard excited and does he get the least bit disturbed over the loss of what is supposed to be a life-work? No! He has been in vaudeville too long for such matters to bother him.

On hearing that his masterpiece was stolen, he calls his chief assistant, Maurice Diamond, aside, and tells him to let everybody do as they please with the studio for the next hour, so that they won't worry over the loss. He also says that he will paint it over again.

From this part of the act, until the finish, it consists of specialties. What happened to "Chien Toy" remains a mystery. It is really regretful that, with such a good start for an interesting plot, the writers of the offering got out of their dilemma in such a small-time manner.

However, even though the plot ends abruptly, the act furnishes good entertainment. To describe Maurice Diamond's dancing would be a waste of space and words. Every one knows that he is practically in a class by himself and he outdoes himself in this act. Then there is a pretty girl who dances by herself and also with Diamond, who will soon be heard from in vaudeville. King, besides playing the piano for some of the bits, also offers his "hokum" falsetto "Carissima" bit, which he did when with Harvey. The four young men do some dance bits and also go through a "'Frisco Contest," in which all imitate 'Frisco.

The chorus also does its work well. Howard and Clark themselves are not to be omitted in mentioning specialties, for they are on stage very often in different numbers. In the last bit, Howard uses a Chinese for some comedy patter in which he talks Chinese (?). At any rate, even though we can't understand or speak the language, we give him credit for a very good accent.

The act is wonderfully costumed and those worn in the last scene are breathtaking. The finish was very weak when reviewed, but that can be remedied.

All in all, the act is one of that kind which will get over not because of the setting, the wardrobe, the act itself or the music, but simply because of the excellent people who are appearing in it. Howard always had the knacks of turning out an act that entertains and has done so again.

G. J. H.

NEW ACTS AND REAPPEARANCES

DOROTHY SHOEMAKER CO.

Theatre—*Colonial.*
Style—*Playlet.*
Time—*Thirty minutes.*
Setting—*Tough cafe, special.*

The theme of this act is by no means new, the method used to exploit it is equally as old, and so is most of the dialogue. While by no means a bad act, being well written and acted, the outcome is so obvious, the disguise of the character so thin, that one cannot help see through them.

Miss Shoemaker plays the part of an Italian cabaret singer, which gives her a chance to show that she has a singing voice. The plot is this.

A certain Mr. Russell, a rounder, is trying very hard to steal another man's wife, the latter being of the go-easy type. In order to further his own ends, he brings her to the worst joint on the worst side of a bad city. There she sees how crooks love and live. Their impulses quickened by what they see, they plan to run away.

But it is not to be. "Speedy," a crook, finds that Tim, the bartender, has stolen his girl and kills him. The butterfly wife is then given a lecture to the effect that "When a man loves, he will do anything for the woman he loves, and a woman will do the same for her man." The lesson takes root and she returns to her husband.

But hush! This is all a plot. "Cat," the singer, is a detective of the Burns agency, the bartender has not been killed at all, at all. They are all in on it. They are all in on it. They had been hired by friend husband to get his wife back. All of which is nothing different from other acts of similar situations. But if a novel ending were devised, it would help it greatly. Why not have the jazz artist at the piano turn out to be friend husband, or something like that. Might the writer also suggest that Miss Shoemaker make several changes in the dialogue, with these changes in the act will take on an entirely different aspect.

All the people in the playlet do their share very well and each strives to make the playlet a hit.

S. K.

WILBUR MACK & CO.

Theatre—*Alhambra.*
Style—*Sketch.*
Time—*Eighteen minutes.*
Setting—*Full stage (special).*

With Miss Louise Holly, Robert Dore and Bert Ewing, who appeared with him in his former vehicle, for his supporting company, Wilbur Mack is offering what is supposed to be a new act, but which is practically the same as his old offering, except for the fact that the lines have been changed to fit in with the change of scene that has been given the act. These changes are enough to warrant a new act review, however.

The scene is now laid on the porch of a country home, instead of in the interior hotel writing room set, formerly used. After some preliminary patter between Ewing, as a butler, and Dore, as Mack's friend, a flirtation bit which was used in the writing room is again brought into play, but in a new way.

There are also a few new situations in the offering and one or two new songs. Despite the fact that most of the act is familiar, it will please again simply because of the capable cast in it. Miss Holly, besides being very pretty, reads her lines excellently and dances and sings pleasingly. Mack is the type of comedian that one likes, and Dore gives very good support. The act should find it easy going in any house.

G. J. H.

CHARLES HOWARD & CO.

Theatre—*Fifth Avenue.*
Style—*Comedy Sketch.*
Time—*Thirty minutes.*
Setting—*Two.*

Charles Howard, who formerly had the assistance of Tyler Brooke and an unbilled young lady, has changed the people in his act. He now has a tall, imposing looking girl and an even taller, lanky looking youngster. The contrast between Howard and the latter is such as to cause laughter in itself.

The act consists of a lot of humor between Howard and the others over the way times have changed since prohibition. Howard has formed the habit of getting drunk on ice cream sodas, gum drops and loly pops, and his daughter seeks to correct the habit. The young man, a waiter in Fagan's, introduces him to a new drink called near booze, and, judging from Howard's actions, it's got an awful kick.

The young maid and man offered several specialties which were nicely received, but it is Howard's carryings on that put the act over. The turn is a comedy scream from start to finish.

S. K.

WAHL AND COLEMAN

Theatre—*Proctor's 125th St.*
Style—*Singing and talking.*
Time—*Fourteen minutes.*
Setting—*In one.*

Miss Wahl formerly appeared over this same circuit and others with Billy Tracey, the song-writer. Her new partner, Coleman, is a tall young man who looks neat in a tuxedo. Coleman also possesses a pleasing personality which needs time to develop, and with time, he will also learn to use his voice and deliver to better advantage.

Miss Wahl is a seasoned performer. Besides playing the piano well, she sings. While her voice is by no means very good, the delivery of her numbers will get her over. She also puts over some patter and gets a lot of laughs. Miss Wahl is what people would call a "heavy woman," somewhat on the style of Sophie Tucker, but, despite her size and weight, she goes through some dance bits with Coleman very lightly.

The act is pleasing and can soon make a bid for an early spot on a big-time bill.

G. J. H.

MOLLIE FULLER & CO.

Theatre—*Harlem Opera House.*
Style—*Playlet.*
Time—*Seventeen minutes.*
Setting—*Parlor*

There are five persons in this playlet, inclusive of Miss Fuller. It has a quietly moving plot, which, however, is of sufficient interest to hold an audience, it revolving around a young married man who has written indiscreet letters to a chorus girl and has lived to rue the day, for she has followed him and his wife to California. Through the ingenuity of his Cousin Eleanor (Mollie Fuller), the vamp is outvamped, and the incriminating epistles recovered without the young wife ever knowing about it, so that all live happily ever after.

The playlet is well written, although too epigrammatical to be natural. A woman who could shoot out epigrams as fast as did Cousin Eleanor in her first scene, is only found on the other side of the footlights. Such speed is "stagey." But, not to be super-critical, the audience enjoyed the dialogue, and that's the proof of the pudding.

H. J. G.

MABEL SHERMAN & CO.

Theatre—*Harlem Opera House.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*In three.*

It was difficult to recognize Miss Sherman as the same girl who appeared recently in vaudeville as one of the team known as Sherman and Utry, because, in her act with the latter she wore a riding habit and also combed her hair differently. When dressed in an evening gown, she seems to be built almost exactly on the same lines as Miss Juliet and also resembles her a bit in features.

We cannot understand the reason for Miss Sherman's electing to do a single in vaudeville, for that is what her act is. The company consists of a pianist. Miss Sherman displayed sufficient ability in her act with Utry to be able to do a standard big time two-act. But, as a single, she will never do for anything but the small and better class of small time houses. She offers a number of songs in a repertoire of popular and special numbers, and also included a selection from "Madame Butterfly," which she announces as an impression of Geraldine Farrar. It is in this heavy type of song that she gives the best account of herself. In singing a popular number, her voice is just ordinary. But, given a high key, she will surely bring applause.

Her pianist renders fair assistance. But the average vaudeville audience will be very grateful if he would omit the Rachmaninoff Prelude.

As to the act, as we said before, it will do nicely for anything but the big time.

G. J. H.

ARONCY BROTHERS

Theatre—*Audubon.*
Style—*Aerial iron-jaw acrobats.*
Time—*Ten minutes.*
Setting—*In three.*

Of late, it has been a pleasure to note that most acrobatic and other acts of that style have cut out stalling and do their work with more pep. The Aroncy Brothers are not exceptions.

One of the two does some iron-jaw work and, in most of the stunts, is supported by one foot, hanging from a rope in midair. Tied to a long brass pole is the usual iron-jaw contrivance. This member holds this pole with his teeth, by means of the contrivance, while his partner goes through a number of stunts. All this while, the one supporting the pole is suspended in midair and the stunts are being performed at least ten or more feet above ground.

This and stunts as sensational compose the routine of the Aroncy Brothers. They can fit into any bill.

G. J. H.

JEAN SOTHERN

Theatre—*Alhambra.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*One (special).*

Jean Sothern, the motion picture star, is back in vaudeville with a new vehicle which she calls "The Evolution of a Quaker Girl." In this routine, she tells in song the story of how a demure Quaker girl changed, first to a schoolgirl with a lot of life, then to a cynical girl who thinks she has seen life, and then to a girl who is working in a cabaret. She finally closes with a dramatic bit in which the girl repents of her folly and wants to go home.

A different number is offered for each bit, and a different costume, the change being made in view of the audience, in a boxed dressing room set in two. While some of the other vehicles which have been used by Miss Sothern were much better suited to her type, her personality and her delivery will get her over easily with this act.

G. J. H.

FOREIGN NEWS

LONDON MANAGERS SPLIT OVER RAISE IN ADMISSION

Half of Association Is Against Raise in Price, While the Other Half Favors Increase. American Managers Inculcated the Idea in the Heads of Englishmen.

LONDON, Eng., Jan. 10.—The visits here of several American theatrical managers has started a lot of trouble over the proposed raising of admission prices.

William A. Brady, Richard Walton Tully, A. H. Woods and others, who, when here, were amazed at the low prices charged for admission to local houses, told of the high prices they are receiving for their shows in New York. Naturally enough, the avarice of certain managers being aroused, they immediately began a movement to force the prices of admission skyward. Meetings, secret and open, of the Managers' Association, were held and the proposed increase discussed. However, the managers did not agree upon the subject, half of them favoring it and the other half objecting. Among the objectors is Albert De Courville, who claims that $2.50 is enough for admission to any show, no matter how elaborately put on or how expensive to maintain.

The movement for an increase of prices has only tended to further the feeling of animosity among the managers, who believe in the ancient cut-the-other-fellow's-throat policy, and has resulted in an open disagreement between the two factions. Among those who are against a raise in prices are: Sir Alfred Butt, Walter and Frederick Mellville, DeCourville and several others.

Some managers have already raised their prices, and their action has brought forth a host of criticism, for the press and public are against the raise unless it is agreed upon by all concerned.

PRAISE GEORGETTE COHAN

LONDON, Eng., Jan. 9.—The appearance of Georgette Cohan, daughter of George M. Cohan and Ethel Levey, as "Peter Pan" in Barrie's play, during the holiday revival, has earned her praise from all the London critics. The Referee, in speaking of the play, said of her:

"The latest Peter is Miss Georgette Cohan, the eighteen-year-old daughter of that great favorite Miss Ethel Levey. Miss Cohan, charming of figure and with a strikingly expressive face, is certainly one of the best of the many Peters that have followed the first and up to now unparalleled Peter, viz., Miss Nina Boucicault.

"Miss Cohan is very interesting to watch. To begin with, she has that often neglected or slurred art, the art of listening, her mobile features evincing her varied interest as she listens. Strangely enough, her acting, indeed, her general method and facial play, strongly recall the lamented Mr. H. B. Irving—allowing, of course, for the difference between a man and a beautiful young girl. Her performance would be vastly improved by a lighter touch in the lighter scenes. In those of a more dramatic kind, as in the wreck episode, and with the pirates, she shows great promise—especially in the pathetic touches."

HAVE NEW FILM INVENTION

LONDON, Eng., Jan. 10.—London film men are somewhat excited over the discovery of a new device by means of which motion pictures can be shown in broad daylight, without any darkening whatsoever. The idea, several years old, has never been developed. It is known as the Q. E. D. daylight saving cinematograph screen.

TRYING OUT NEW PLAY

LONDON, Eng., Jan. 10.—Laurie Wylie and Benedist James, the latter the author of "The Little Brother," a drama of Jewish life which made quite a hit in New York, have collabeorated upon a new comedy called "There's Money In It," which is being given a road tryout.

ALLEN LEAVES MOSS EMPIRES

LONDON, Eng., Jan. 9.—Frank Allen, for years managing director of Moss Empires, Ltd., has resigned his position and retired actively from participation in theatrical affairs. R. H. Gillespie, a financier and accountant, has taken over his position.

"AFGAR" AVERAGING $17,000

LONDON, Eng., Jan. 9.—The weekly returns for "Afgar," which recently passed its thousandth performance, shows, according to reports, a gross weekly profit of $17,000 for each eight performances.

CRITICIZE DUNCAN SALE

PARIS, France, Jan. 7.—The press of Paris is indignant over the deal in which Isadora Duncan sold her Paris property to the Ministry of Fine Arts for 1,000,000 francs at a time when the Paris opera employees are on strike for more money. La Lanterne says:

"And after buying the temple, the Minister permits Miss Duncan to use it. We have no quarrel with Isadora, but we would rather see other money than the State's go for this purchase, especially when opera needs money."

From a statement issued by the Opera Administration it appears that the opera has been losing more than 5,000 francs at each performance for six months, although prices were raised. The opera company has thus lost 438,000 francs since July 1, without counting expenses for scenery. New demands are being made, which, it is asserted, would add 1,200,000 francs to the expenses, and the company is asking for a subsidy of 2,000,000 francs, instead of the present subsidy of 800,000 francs.

FOLLOWING AMERICAN EXAMPLE

PARIS, France, Jan. 10.—Following the example of the strikers in New York during the American theatrical revolution, the chorus, musicians and mechanics of the Opera Nationale are giving benefit performances, organized from among their own talent, the receipts going to the strike fund.

"RED MILL" CAST COMPLETE

LONDON, Eng., Jan. 10.—The cast of "The Red Mill," the Henry Blossom-Victor Herbert musical comedy that was such a great hit when first produced in America, includes Ray Kay, Little Tich, John Luxton, Clara Simmonds, Amy Augarde, Ivy Tressomud, Lily Alaine, Gladys Sylvano, Rube Welch, Alfred Bennett, Tony O'Brien, Gus Sharland and Alfred Austin.

"LITTLE WOMEN" MOVES

LONDON, Eng., Jan. 9.—"Litte Women," the American play from the book by Louise M. Alcott, which was produced here under the personal direction of Jessie Bonstelle, the American director, has moved from The New Theatre to the Holborn Empire. Business at the new house is good.

DUTCH ACTORS STRIKING

AMSTERDAM, Holland, Jan. 9.—The actors in this city, Rotterdam and some in The Hague, have gone out on strike, following the example of others all over the word. Their demands are an increase in pay, which is sometimes as low as $30 a month, regulation of Old Age Pension Fund and more liberal allowances for travelling expenses.

CALLS AMERICAN HUMOR POOR

LONDON, Eng., Jan. 10.—The Wilkie Bard incident in New York, which created such a great stir in variety circles both here and abroad, has given rise to an idea among English theatrical people that American humor and joviality has been dulled and made stolid as a result of prohibition. "The Era," London's oldest theatrical journal, has this to say upon the topic.

"American audiences are difficult at first. Their ideas of humor are entirely different from ours, and can be learned only from experience. They are even more stolid since they have been robbed of a stimulant to their joviality by prohibition. It would be as well if entertainers made themselves acquainted with American humor before accepting a contract for a tour there."

"British humorous entertainers are told that if they can "put it over" they may expect handsome remuneration. Some Englishmen who have travelled through the United States and Canada recently say that the conversation of the average American and Canadian has become absolutely uninteresting as a result of prohibition.

NEW BRIEUX PLAY OPENS

PARIS, France, Jan. 10.—A new international comedy success, written by Eugene Brieux and titled "The Americans in Our Homes," has been produced at The Odeon Theatre. Its premiere took place last night.

The play deals with two Americans who have settled in a provincial home and shows the difference in living modes and dramatic conflicts between the American and Frenchman. It is the intention of the author to further cement the friendship between the two nations.

"CHARLEY'S AUNT" GOING STRONG

LONDON, Eng., Jan. 10.—On the twenty-seventh anniversary of its first appearance here, "Charley's Aunt," that ever-running comedy, made its re-appearance here and has been running strong ever since at the Royalty Theatre. William Kershaw heads the cast, assisted by Ada Ferrar, Wilfred Forrester, Jean Brandon-Thomas, Frederick T. Cooper, Kathleen Grace, Betty Williamson, Agatha Kentish, J. E. Page and Sydney Compton.

CHICAGO NEWS

STATE LAKE HAS FIRE SCARE

A slight fire, breaking out in the cigar stand in the lobby of the State Lake Building, caused much excitement among the patrons of the theatre, last week.

Of recent days, the cigar stand management has been having trouble with the management of the building. The cigar stand man, having a five year lease on a small corner of the lobby, is reported to have violated this by permitting gambling. However, he claims that an effort is being made to oust him owing to the fact that a large drug concern is reported to have had the only cigar and cigarette privilege in the building. He refused to move when ordered, and the management of the building cut off his electric power. In order to have light, he purchased a large gasoline lamp and placed same on his counter.

On Friday afternoon, the lamp exploded and the burning wood and stock went into the lobby of the theatre. The audience, smelling fire, became uneasy and, for awhile, it seemed as if a panic must result. However, quick work on the part of the theatre management assured the patrons that there was no cause for excitement and the audience settled down. The stand carried fire insurance.

SUES FOR $25,000 IN TIPS

Exposing the system whereby "tips" to girl checkers in Chicago's leading cabarets and cafes go to a "tipping trust." Miss Hannah Stires, on Friday, filed suit against the "trust" for $25,425, which she asserts is rightfully hers. The case will be heard in the Superior Court. Sam and Clifford Wolff, and a Mr. Russo, are the defendents in the suit.

Acording to Miss Stires, the trio has acquired the "checking concessions" in most cabarets and cafes in this city. They pay girls from $9 to $15 a week, she said, and compel them to drop "tips" received from patrons into a small iron bank which is camouflaged with paper. Miss Stires stated that she was a checker at the Fountain Inn, a prominent cabaret, and claims to have turned in more than $25,000 in tips in a year's time. She stated that someone from the trust came around and took the money and, if there wasn't enough to satisfy them, they would bawl the checkers out.

"SMILEY" CORBETT DIES

"Smiley" Corbett, one of the most prominent figures in sporting and theatrical life in this city, died last week after a lingering illness. Corbett was the owner of the City Hall Square Hotel, a well-known living place for theatrical people. The remains were laid to rest in Calvary cemetery Thursday, the funeral being attended by many prominent theatrical persons.

SHOWMEN TO DINE FEB. 18

Advanced preparations are being made for the annual banquet and ball to be given by the Showman's League of America at the Gold Room of the Congress Hotel on Feb. 18. Full information regarding the plans of the organization are not ready for publication, but the event promises to outshade any yet given. At the banquet $10 per plate will be the top price. Edward P. Newman is in charge of the reservations.

GETS DAVIS COLLECTION

Mrs. Will. J. Davis, widow of the "Daddy of Theatre Managers," has donated to the Press Club of Chicago, the famous theatrical photo collection gathered by her late husband. The Will. J. Davis collection of rare theatrical photographs comprise several hundred, many of them autographed. It was the last wish of Mr. Davis that his photo collection be turned over to the Press Club.

STOP YOUNG OPERA STAR

Rosa Raisa, the youngest star of the Chicago Grand Opera Company, has been stopped by the Juvenile Protective Association from appearing in any more operatic productions, due to her age. The youngster is five years old. Her parents have been charged with contributing to her "delinquency" and will have to appear before Judge Fry some time this week.

NEW COMPANY FORMED

The Decatur Amusement Company, 190 North State street, has been incorporated for $15,000, to carry on a general theatrical business. The incorporator named in the papers is Benj. B. Kahane, a theatrical attorney. The address is that of the Western Vaudeville Managers' Association.

STERNAD HAS NEW JOB

Jake Sternad has accepted the management of the Star Hippodrome, a West Side vaudeville house. He recently resigned the management of the State Congress theatre after being in harness only a week.

SCHWARTZ CHANGES HOUSES

D. L. Schwartz has sold the Milda theatre and purchased the New Appolo, which he will devote to vaudeville, with attractions supplied by the Western Vaudeville Managers' Association.

ONE OF KEOUGH SISTERS MARRY

Charles Mack, a member of the staff of the Correll Booking Agency, and Teresa Keough, of the Keough Sisters, were united in marriage here last week. The couple will make their home in this city.

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen
Published by the
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Orland W. Vaughan....President and Secretary
Frederick C. Muller.....Treasurer
1604 Broadway, New York
Telephone Bryant 6117-6118
WALTER VAUGHAN, EDITOR
Paul C. Swinehart, Managing Editor

NEW YORK, January 14, 1920.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY. Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, $5; six months, $2.50; three months, $1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 841, State Lake Bldg. HARRY F. ROSE, MANAGER.

San Francisco Office—830 Market St. R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York
Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Gorringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

A WISE SUGGESTION

Now that the courts have ruled the Kilroe-Williams Ticket Speculator Law to be invalid and that a broker in the pasteboards has a right to sell a pair of seats for any amount any customer is willing to pay him, the suggestion of Judge Otto Rosalsky, who declared the ordinance unconstitutional, that the managers form some agreement with the brokers whereby such tickets as pass through the hands of the speculators will be sold at a fair price, is a very good one. Of course, the decision of Judge Rosalsky will probably be appealed, but even more probable than that, in fact, it is almost a certainty, is the one that it will be affirmed. Therefore, any agreement that is to be made might as well be got under way now as at a later date.

As a matter of downright, hard fact, the prices received by speculators for tickets to anything but the big hits, is not near what it is popularly supposed to be. Such shows as "The Gold Diggers," "Clarence," "Apple Blossoms," etc., are in the hit category, and anyone who has a pair of tickets for a performance at any one of them even during the week days, to say nothing of Saturdays and holidays, can get a price very much in advance of that charged at the box office for them.

But how about the others; the houses that do not hold hits? These houses have put a price on their seats of $2.75, which is all that people are willing to pay, and the best that a "spec" can do with them is to get a 50 cent advance which, under the law just declared unconstitutional, was allowed to them. He can't get any more than that amount because the box office price itself is so high that people won't pay much in excess of the original price. In other words, patrons of ticket brokers' offices want hits. The big majority of people who go into a speculator's office and ask for a pair of seats, ask for the big hits and, if they can get them, are willing to pay a good advance on the box office price. Frequently, the phrase, "I don't care what they cost and if you haven't them, please try and get some for me," is heard in brokers' offices. If they can't get those, however, they don't want the luke-warm successes or the side street attractions at any price.

Therefore, the suggestion of the learned Judge Rosalsky is of great value. Let the managers and brokers get together and arrange an agreement in writing and, for once, cut out camouflage and really put up a bond to be forfeited upon failure to fulfill it, and a situation that has been the cause of more four-flushing, double-crossing and "bunk" throwing than any other on the face of the earth except the peace treaty, will have been cleared up.

This is not a brief for either side in the matter, speculator or manager, for neither has conducted itself in a manner that could preclude the stinging job of just censure. But it is a statement that the idea born in the mind of Judge Rosalsky is the most common sense view of the matter that has been brought forward, and steps toward its consummation should be got under way as soon as possible.

TWENTY-FIVE YEARS AGO

Richard F. Carroll was with the "Rob Roy" company.

J. A. Bailey and William F. Cody combined to produce the "Buffalo Bill Wild West."

Harry and Bessie Houdini were touring the South.

The City Club Company included Fanny Everett and Carrie Fulton.

Sam Bernard and Lizzie B. Raymond were with the Russell Brothers, comedians.

New plays: "Humanity," "Westward, Ho;" "A House of Cards," "Virginia."

The bill at Keith's Union Square Theatre included Raymon Moore, Brothers Forrest, Billy Carker, Dryden and Mitchell, Gilbert Sarony, Swan and Bambard, John and Nellie Healy, Lavender and Tomson, Grace Vaughan, Carlin and Clark, Cooke and Clinton, Wells and Halpin, the Marians and Carlisle's Dogs.

Answers to Queries

Jim—Frank Worthing was leading man for Amelia Bingham in "The Climbers." The play was originally produced at the old Bijou Theatre.

L. E. W.—Henry W. Savage owned the American rights to the "American Widow."

H. D.—The music hall owned by Weber and Fields, known as Weber's Theatre, was originally called the Imperial Music Hall.

F. S.—It was Mary Anderson who appeared as Galatea at the Coliseum in London during May, 1917. It was for a war benefit fund.

W. G.—Dan Daly and Edna May appeared in "The Belle of New York" when it was produced in London.

C. K.—Proctor's Twenty-third Street was one of the earliest production houses built in this city. "Shenandoah" was opened there.

K. J. L.—Both George Arliss and William B. Mack were members of Mrs. Fiske's stock company at the Manhattan Opera House.

J. G.—A. H. Woods produced "The Littlest Rebel" at the Liberty Theatre.

B. N.—"The Prisoner of Zenda" was produced as a motion picture in 1913. It's initial showing was at the Lyceum Theatre on February 18 of that year.

Fred—The Comedy Theatre was formerly known as William Collier's Comedy Theatre.

E. D.—"Butterfly on the Wheel" was presented at the 39th Street heatre.

Les—The Bobby North, who appeared in productions, was the same who played in burlesque.

E. L.—The "Follies Bergere" was a venture of Henry B. Harris and Jessie L. Lasky in 1911. It was not successful.

W. I. P.—Nance O'Neil appeared in "The Lily." It was under the direction of David Belasco. She also appeared in "The Wanderer."

X. A. E.—Jean Adair is a character actress and Janet Adair is a singing comedienne. No, they are not the same person.

C. F.—Roscoe Ails was formerly a burlesque comedian. You are right in your statement. Warfield did play comedy parts many years ago.

S. H.—"Slivvers" Oakley was considered by some the greatest of American clowns. He is dead. Grock is a Frenchman. Toto comes from Central Europe.

D. F. G.—Julia Arthur originally appeared in "Liberty Aflame," at the Palace Theatre, during 1917. She has appeared in vaudeville several times.

R. T.—"Hip, Hip Hooray" was the 1917 Hipprodrome Production. You are quite right, there is a burlesque show called "The Hip Hip Hooray Girls."

B. G.—Julius Tannen has appeared in several legitimate productions and in vaudeville. He is at present playing over the Orpheum time.

Z. Q. T.—The N. V. A. was founded in 1916 with Henry Chesterfield as secretary and Eddie Leonard as president. Chesterfield is still in office.

S. C. R.—Yes, Loew has a house in Toronto. It is called Loew's Yonge Street Theatre. He also has a house in Montreal. He is building new houses in both these cities. The Allens are considered the biggest Canadian theatrical men.

N. D. Y.—The Passion Play was originally produced in Oberammergau, Bavaria. Anton Lang is the most notable of the many who have played Christ. Yes, he was a cobbler by trade.

K. H. J.—The Cafe de Paris is popularly known as Rector's, even to-day. It changed hands about a year ago, the exact date being Jan. 1st, 1919. George Rector is a son of the famous restraurant man.

S. K. E.—Maurice Maeterlinck, the Belgian poet, is known as the author of "The Bluebird" more than by anything else. Both his wives have been actresses.

A. G.—Cleaves Kinkead is the author of "Common Clay." It created quite a hit when produced several years ago. His latest effort is "The Mood of the Moon."

W. I.—"The Passing Regiment" was produced at the Globe Theatre in Boston in 1890.

G. D.—Yes, feature films were shown, but not in all the Keith houses. The Alhambra played a policy of motion pictures all through the summer of 1915. The Royal did not. The house was open and played vaudeville with three shows a day, at reduced prices.

S. T.—Sally Fields started her career in Toronto, Canada. She later appeared with Gus Edwards' "School Boys and Girls" and after that was in burlesque. She is now in England, where a report has it that she and Charles Conway have split their act.

B. H. B.—"The Only Girl" was produced by Joe Weber. The vaudeville act by that name is founded on the production.

Perry—Leon Errol was also in the "Follies of 1915." He was compelled to leave the cast of that show for awhile, because of a nervous breakdown.

P. T.—The suit to which you refer was in 1915, over a motion picture play called "Magda, A Modern Madame X." Henry W. Savage was awarded a verdict of $10,000 damages from William C. Karrer, who produced the film. Savage claimed that the motion picture was an infringement on "Madame X," his play, for which he said he refused $20,000 for the motion picture rights.

Rialto Rattles

THOUGHT FOR A DAY

Man gets but little here below, particularly when riding in the subway.

UP AND DOWN MAIN STREET.

It is reported that Bee Palmer has a new wriggle in her act.

TOO TRUE

Of all the fears the actor has,
The worst one is the thought of RAZZ.

MAYBE.

Inasmuch as Government revenue officers are watching the treasurers of theatres, would it be right to say that they are looking after the Revenue Cutters?

WE VOTE TO ELIMINATE—

New Year toasts with sarsaparilla.
Gags about mother-in-law.
Alibis when the act flops.
The Broadway policeman who says, "Move on."

WILL WE EVER SEE?

Joe Michaels without a cigar in his mouth?
Abe Feinberg's hair?
Allen Spencer Tenney's kid brother the lightweight champion of the world?
Bert LaMont without a green necktie?

WHAT'S IN A NAME?

Not very much, according to the names of some recent Broadway productions. For Instance—"The Whirlwind" proved to be only a mild zephyr: "Forbidden" was not; "The Night Lodging" is to be seen only on certain days; "The Carnival" has nothing to do with outdoor shows, being a drama of stage life. "Curiosity" failed to arouse any. Also, "The Sign on the Door" did not foretell the doom of the play, it was a S. R. O. "The Famous Mrs. Fair" is not famous, but, at the same time, is better than fair.

LAUGHS FOR YOUR ACT.

Even an ex-convict can now walk the streets with a peaceful mind. He will have no bars staring him in the face to awaken unpleasant memories.

A man who really wants to can still get a drink with a kick. The kick comes when he drinks it. He furnishes it.

Yes, sir, this Prohibition question is enough to drive a man to drink.

How about the boys who fought for us? When they came home they jumped off one water wagon right onto another.

ANOTHER DEAD LANGUAGE:

Well, what are you having?
Here's looking at you.
Aw, come on, just one more.
My (hic) wife ish the best little woman in thish whole world.
Have something yourself.
Set 'em up, Joe.
First to-day.
Four fingers this trip, boys.
O, George, I (hic) feel sho queer.
Come on, Joe, fill this up; the old woman's washing.
This is on the house, Joe.
When I (hic) was a boy.

AS WE WERE SAYING.

"Have you ever stopped to ponder, as up Broadway you wander, some dough intent to squander on one of Broadway's chickens a la mode? And you try to pick one up, asking her to sup, and she treats you like a pup, why they have lately changed their code? There was a time, it seems, when a Johnny's fondest dreams of a chorus lady's beams, if he had the green, would easily come true. But, since prohibition came, the wild women all are tame, and they play a different game with him and me and you. They say, "John, oh, you're all right, but I'm not going out to-night, since the town is closed up tight—I'm getting thin and weak and gaunt. It's not millionaires I'm seeking, nor to Johnnie's am I speaking, for I'm so dry I'm creaking; it's the guy with lots of liquor that I want."

THE ZIEGFELD FO

"MY BABY'S

SUNG BY DELYLE A

A marvelous natural double song by Jos. McCarthy and Harry Tierney, Amer ica's triumphant Musical Comedy Classic "Irene" by James Montgomery—now

The Wonder Novelty Song

FRECKLES

Words by CLIFF HESS and HOWARD JOHNSON

Music by MILTON AGER

EVERY ARTIST WANTED EXCLUSIVE RIGHTS TO THIS ONE

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SEATTLE 301 Chickering Hall	ST. LOUIS. Calumet Building	CLEVELAND Ellastone Building

A Sensation! Th

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By BYRON GAY, Com pose

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PROVIDENCE 511 Caesar Misch Bldg.
PITTSBURGH 312 Camerphone Building

MELODY LANE

JACK BLISS OUT OF THE Q. R. S. COMPANY

Former Eastern Manager of Roll Concern Resigns—Will Probably Head New Company Headed by Publishers

Jack Bliss, general manager of the Eastern Territory of the Q. R. S. Co., has resigned and is no longer connected with the organization with which he has for the past seven years has been identified.

Bliss is at present on a vacation which will doubtless end with the formal announcement of the formation of the new music roll manufacturing and selling company which for the past two months has been rounding into shape among the music publishers. Bliss at present refuses to make any statement beyond the mere announcement that his plans for the future are fully made up and that he has no intention of leaving the music roll business, in fact says Jack, "I am just getting into it."

According to a story which is being told among the publishers, Bliss is to be general manager of the new roll company which is to be much larger and of far greater business scope than was originally intended when the publishers first began holding meetings to discuss the subject. Bliss is said to have a contract for three years, which carries a salary clause commencing at fifteen thousand dollars a year and ranging upward through the contract period. This, if true, bears out the story that the proposed new company is to be one of the largest in the music roll business.

Still another rumor spread throughout music publishing circles early this week. This one was to the affect that the proposed combination of publishers to enter the music roll business was to be even greater in scope than was imagined by the most enthusiastic of the promoters. The latest rumor connects a big phonograph company with the combination and the proposed plan of the new company is to manufacture and sell not only piano player rolls but phonograph records as well.

Verification of this latest rumor which, while it was in circulation set the entire list of music men not in the combination by the ears, was impossible up to the time of going to press and while in many quarters it was laughed at the fact remains that it did not come out of a clear sky but had some foundation in fact. Whether or not it develops into anything only time will determine but in any event the idea, if it be nothing more, seems little short of wonderful.

It's a sure thing that Jack Bliss never would have chucked his job with the Q. R. S. unless he saw something big looming before him, and what could look better than actively managing and directing a big music roll manufacturing business with a big phonograph department running right along beside it?

THE 3 KAUFIELDS OPEN

The 3 Kaufields, a new vaudeville act composed of Irving and Jack Kaufman and Arthur Fields, the phonograph singers, are showing the act at Proctor's Newark, the last half of this week.

The three singers, who are being widely advertised by the record makers, believe that this publicity in addition to their singing ability will carry the offering over the big time.

BLOOM IN PITTSBURGH

Murray Bloom, of the Harry Von Tilzer Co., is in Pittsburgh for the next week or two and is making his headquarters at the William Penn hotel.

MUSIC MEN SEE FIGHT

A big delegation of music men saw the Fulton-Moran fight in Newark on Monday night.

LEWIN GETS A PRESENT

Leonard Lewin, manager of the Waterson, Berlin & Snyder orchestra department, received a novel holiday present this year from a number of the firm's composers.

Instead of the usual gift of some purchased article the composers collaborated on a composition which, when completed, they called "Desert Dreams," and it was presented outright to Mr. Lewin. The piece is now in published form and is already being heard in the Broadway restaurants, dance halls, and other places where orchestras play.

The Waterson writers are hoping that the piece becomes a big hit and if the publicity the piece is receiving is any guarantee Lewin will draw down a surprisingly big royalty statement when July comes around.

PRIZE FOR COMPOSITION

Victor Herbert, Percy Grainger and John Philip Sousa are to be the judges in $250 prize contest for a new and original musical composition for band which has been offered by Edwin Franko Goldman, conductor of the Goldman band.

The winner, in addition to the prize, will receive a contract for the publication of his work on a royalty basis. The first public performance of the winning composition will be during the month of June at Columbia University and the composer will be invited to conduct. Mr. Goldman's idea in offering the prize is to stimulate writing for bands, especially among American composers. All compositions must be submitted in score form before May 1.

TIERNEY SAILS FOR LONDON

Harry Tierney, the composer, sailed for London on Sunday. Tierney, who composed the music of "Irene," is making the trip to supervise the music in the English production of that musical play which is to be made by B. Saks and Sir Alfred Butt on March 1. On account of the typical American characteristics of the score the producers at the time of securing the English production rights, stipulated that the composer must conduct all rehearsals and remain in London as long as necessary following the premiere.

AIRPLANES TO DROP MUSIC

Music week, which will be observed in New York February 1 to 7, will be ushered in by a fleet of airships which will fly from Long Island, and circling the city, will drop thousands of copies of music.

A song contest for New York and vicinity for the best composition embodying the spirit of music week will be another feature. The committee in charge announces that a substantial prize for the best song will be offered.

NOVELTY NUMBER LEADS

"The Vamp," Byron Gay's clever novelty number which was a big hit throughout the Middle West before New Yorkers caught up with its infectious melody, now leads the big Feist catalogue in point of sales.

TRIO AT THE CAPITOL

The White Way Trio is now at the Capitol Theatre where, in the new Ned Wayburn Revue, they are successfully introducing a clever number from the McKinley catalogue. It is called "Floatin' Down to Cotton Town."

BERLIN GETS MAXWELL SONG

Irving Berlin has secured the publication rights to the Joe. Maxwell song, "Love Is the King of the World."

MINNIE BLAUMAN ENGAGED

The engagement of Minnie Blauman of the Irving Berlin Inc. music publishing house, to Joseph Zalkind, a non-professional, has been announced.

RICORDI CO. WINS PHONOGRAPH SUIT

U. S. Circuit Court Denies Appeal of Graphophone Co. and Orders Payment of Royalties

The United States Circuit Court of Appeals has denied the appeal brought by the Columbia Graphophone Co. against G. Ricordi & Co., Inc., music publishers, and sustained the decision of the District Court that the graphophone company must pay a royalty of two cents each for every record made.

The case arose in connection with the making of records of the song, "Pal of Mine," by Lt. Gitz-Rice, and published by the Ricordi Co. The Graphophone Co. made and sold records of the song without license or permission from the publishers and without payment of the royalty fee of two cents for each record as provided for in the copyright law.

The Columbia Co. contended that it had a right to manufacture the records in question because Lt. Gitz-Rice, its composer, was a Canadian, to whose compositions the provisions of the copyright law, in so far as mechanical reproduction rights are concerned, do not apply, since Canada does not grant similar rights to citizens of the United States. Harold Rohe, an American, who wrote the words of the song, and Nathan Burkan, the attorney who brought the suit, contended that inasmuch as the composition was copyrighted as a song and that it could not be a song without words, it clearly came under the law's protection. The court decided in favor of Ricordi & Co. and the U. S. Court of Appeals has sustained the decision.

In view of the fact that the Columbia Company, after the decision of the District Court was made, sent notice to the music publishers that they intended to make violin records of the disputed song, as is required by the copyright law, the court decided that the injunction granted by the lower court should be vacated and that accounting of the records should continue.

This notification, the circuit court held, was in acordance with the requirements of the law and made the phonopragh company a licensee of the music publishers.

COHEN LEFT ABOUT $4,000

Meyer Cohen, the music publisher, left an estate "not exceeding $3,000" in personal property and "not exceeding $1,000" in realty when he died of blood poisoning on December 3 last without leaving a will.

This was disclosed in the Surrogate's Court last week when his sister, Mrs. Rebecca C. Friedlander of San Francisco, Cal., filed a petition asking for the appointment as the administratrix of the estate.

MAX STARK TO PUBLISH

Max Stark, well-known music man, who has been connected with a number of the big publishing houses in the capacity of professional manager, is going into the music business for himself and will shortly open offices in the Astor Theatre building.

MILLS JOINS M. P. P. A.

Jack Mills., Inc., has joined the Music Publishers' Protective Association. Mills has been publishing for several months and took out his membership with the publishers' organization with the beginning of the new year.

FRED WRIGHT OUT OF FEIST'S

Fred Wright, for several years manager of the Philadelphia office of Leo Feist, Inc., resigned on December 31 and is no longer connected with the Feist establishment.

LOPER WITH GEO. FRIEDMAN

Lincoln Loper has joined the forces of the Geo. Friedman music house. Mr. Loper is treasurer of the publishing corporation.

SCREEN TO EXPLOIT SONGS

Vaudographs, a clever combination of song and motion pictures, something entirely new in song exploitation, was shown for the first time at the offices of the B. D. Nice & Co. music publishing offices last week.

The device or invention was conceived by Ben W. Levy, who has an idea for the advertising or exploitation of the Nice song compositions which combines with its advertising value some excellent entertainment.

The work of some of the leading vaudeville artists is shown on the film combined with the music of the leading Nice publications.

The Mosconi Family, in their sensational dancing to the music of "Tents of Araby" and "Romance," Ted Lewis and his jazz dancing to the tune of "Won'dring," the Rath Brothers in their novel acrobatic work to the melody of "Romance" and the Cameron Sisters in their familiar dancing numbers, are the first of the new Vaudograph features.

The film runs about fifteen minutes. Each vaudeville artist runs through his routine, which, owing to the camera's speed, takes on added interest for those who are familiar with the act and is bound to be particularly interesting to those who only know the artists by reputation. The song feature which accompanies the act gives a big popular impetus to the song featured and ends with the showing of the words of the song on the film which will encourage audience singing.

The films will be shown in local vaudeville houses within the next few weeks.

MARSHALL SHOW RE-OPENS

"Live, Laugh and Love," the Henry Marshall music show which closed several weeks ago on account of the lack of bookings through the south, re-opens tonight (Wednesday) at Amsterdam, N. Y. Marshall goes with the show and will remain for several days until it gets to running smoothly.

Charles Cornell is putting the piece out.

NEW MUSIC CO. FORMED

The C. Sharpe-Minor Company, a new music publishing house, has opened in Los Angeles, Cal. C. Sharpe-Minor is president; Earl Burtnett, sales manager.

The general offices of the company are in the Ferguson Building and the professional department at No. 432 South Broadway.

PINTO AND BOYLE SCORE

Pete Pinto and Jack Boyle, a clever team not new to vaudeville but new as a team, are scoring a big hit with two Harry Von Tilzer songs. They are "Carolina Sunshine" and "They're All Sweeties." They are appearing in vaudeville in an act called "The Mysterious Trunk."

McKINLEY HAS NEW BLUES

"Pickaninny Blues," a new number recently released by the McKinley Music Co., is a well written waltz melody, and is being exploited as a successor to "Sweet Hawaiian Moonlight."

RAY WALKER TO PUBLISH

Ray Walker and his business partner, Lou Thomas, are to publish music and have laid plans to incorporate for $250,000. A portion of this stock will be placed on the market for sale.

JEROME WITH VON TILZER

William Jerome, the lyric writer, is now with the Harry Von Tilzer house and has placed with it a number of new songs for which Mr. Von Tilzer has supplied the melodies.

WOLFE GILBERT BACK IN TOWN

After a six weeks' vaudeville engagement in the Middle West. Wolfe Gilbert is back in town, making his headquarters at his music publishing establishment in West 46th street.

BURLESQUE

MINERS, ON THE BOWERY, TO HAVE STOCK

P. F. SHEA TAKES LEASE

P. F. Shea and some associates have taken over a long term lease on Miner's Bowery Theatre and will offer stock burlesque and musical revues there. The house will open a week from Monday.

Painters, decorators and carpenters are busy getting the house into shape at present.

This house will be in direct competition with Minsky Brothers' National Winter Garden, only a few blocks away. The next burlesque houses are on Fourteenth street, they being Kahn's Union Square and the Olympic, about a mile away.

There has not been burlesque at Miner's since the old Empire Circuit played the house about eight years ago. Italian shows have been playing the house in recent years.

Shea not alone believes that he will draw big business from the East Side and lower section of the city, but expects to get big patronage from the Eastern District of Brooklyn over the Williamsburg bridge, with a direct route through Delancey street to the Bowery.

Burlesque is not new to Shea, as he has played it in Springfield, at the Gilmore, Worcester, at the Franklin Square, and Providence at the Colonial, booked by the Columbia Amusement Company. They are still playing the Park in Bridgeport, a Shea house.

RE-CAST "OH FRENCHY"

Almost an entire new cast will be seen in the "Oh Frenchy" Company this week at the Gayety, Brooklyn. Al Martin and Lottie Lee, who had a three years' contract, have secured their release and will close Saturday night. The new principals are Bert Weston, Mitty DeVere, Jack Alton, Peggy Connors, Bertha La Costa and the Mardell Brothers. Martha White, the ingenue, is the only one of the original cast who will remain.

GERARD GOING TO COAST

Barney Gerard will leave New York shortly for the Pacific coast. He will go direct to Frisco and look over the possibilities of booking his "Girls de Looks" and "Follies of the Day" on the coast next summer. He will also visit Los Angeles and other places in California before he returns to New York.

FALLS DOWN STAIRS

HARTFORD, Conn., Jan. 9.—Emma Hallam, a member of the "Twentieth Century Maids," is confined to the St. Francis hospital this city. She was injured yesterday, it is said, by a fall down a flight of stairs at the Grand theatre.

COLEMAN TO STICK

Arrangements have been completed whereby Harry Coleman will remain with James E. Cooper next season, and for the balance of his contract, which has three years more to run.

GOT NEARLY $12,000

PHILADELPHIA, Pa., Jan. 8.—The "Bon Tons," with John Barry and Geo. Douglas, broke all records at the Casino, this city, last week, when they played to close to $12,000.

RUTH DE NICE OPENS

Ruth DeNice has joined the "Lid Lifters" and opened last week in Springfield, booked by Boehm and Richards.

SIGNS FOR PICTURES

SAN FRANCISCO, Cal., Jan. 9.—Ruth Burke, a member of the "Flo Flo" Company, playing this city, was selected by a committee to pose as the "Goddess of Night" at the big New Year's Festival here. A representative of Lewis Selznick, the motion picture man, engaged her later. Miss Burke last season was in the chorus of Billy Vail's "Grown Up Babies," playing the American Circuit.

GERHARDY GOING TO SO. AMERICA

Fred Gerhardy, owner and manager of the "Michief Makers," will sail from New Orleans about January 25 for South America. He expects to return to this country about May 1. He left for Detroit Sunday to settle some of his affairs, and will go direct from there to New Orleans. Tom Sullivan will manage the show during Gerhardy's absence.

AVERAGING $6,500

CLEVELAND, O., Jan. 9.—The Empire theatre, this city, playing the attractions of the American Burlesque Circuit, is doing the biggest average business it has ever done in its many years as a burlesque house. They have been doing an average, weekly, of $6,500.

TO PRODUCE WALDRON STOCKS

Bob Simons will again put on the stock burlesque at Waldron's Casino, Boston, in the Spring, at the end of the regular burlesque season. He is now arranging for the biggest burlesque company ever seen in stock, he claims.

HELEN ADAIR MARRIES

Announcement of the marriage of Helen Adair, ingenue of the B. F. Kahn Stock Company, and Abe Guttenberg, son of Sam Guttenberg, has just been made. The couple were married in Jersey City by a Justice of the Peace.

MITTY DEVERE LOSES FATHER

CLEVELAND, O., Jan. 8.—The father of Mitty Devere, burlesque comedian, died at his home in this city on Dec. 23. He was sixty years of age at the time of his death.

FLOSSIE EVERETTE CLOSES

Flossie Everette, soubrette of the "Sporting Widows," suddenly closed with the show several weeks ago in Detroit and left for the West. It is said that she is in Denver at present.

TEDDY SYMONDS RUN OVER

Teddy Symonds was knocked down by a truck last Thursday at the corner of Forty-seventh street and Seventh avenue, it passing over his legs. He was removed to his home.

TULSA HAS NEW MANAGER

TULSA, Okla., Jan. 8—Oliver C. Patton, former burlesque agent in the East, has been installed as manager of the Grand theatre here, replacing K. Powell. The house is playing American shows.

GOING INTO VAUDEVILLE

Al Martin and Lottie Lee, who close with the "Oh Frenchy" Company this week in Brooklyn, will open shortly in vaudeville in a double act.

GOING TO COAST

Mrs. Fred Stair, owner of the Star theatre, Toronto, is on her way to California. She intends staying on the coast about six weeks.

GOES WITH "SOCIAL MAIDS"

Lee Jolet, an ingenue prima donna, has been placed with the "Social Maids" by Roehm and Richards.

LEW ROSE CASE GETTING INTO POLITICS

TRYING TO ESCAPE SENTENCE.

NEW ORLEANS, Jan. 12.—The recent arrest, conviction and sentence of Lew Rose, here, for running shows at the Dauphine Theatre that were described as lewd and of a low moral character, is becoming a state political issue, owing to the fact that a Gubernatorial election is due. Owing to this, friends of Rose declare that he may be able to have the thirty day sentence and fine of $305 imposed upon him by the trial court revoked.

The appeal of Rose from the sentence and fine is to come up shortly before the higher court and his attorney, Howard McCaleb, will then, it is said, show the results of some hard work which he has been doing since the trouble quieted down, by having some of his political friends go to the front for Rose.

There have been some faint rumors that Rose would open another company here, but that is hardly probable, for, though he may be able to do something in the way of escaping serving the imposed sentence, the city officials would hardly risk the censure that would be theirs were they to allow him to turn the lights up once again in the Dauphine.

TO PLAY AUBURN ONE DAY

George W. Gallagher, general manager of the American Burlesque Circuit, has made arrangement to book Auburn, N. Y., for one day on the American Circuit. It will be in the week after Scranton.

The shows will play Binghamton Monday, Tuesday and Wednesday; Auburn Thursday, and Niagara Falls Friday and Saturday.

The new arrangement will go into effect Feb. 12, with the "Bathing Beauties."

BELFRAGE CAST CHANGES

Ben Pierce will return to the "Hip Hip Hooray Girls" cast, as principal comedian, in Cleveland. Harry Ward has secured his release from George Belfrage and will close with the show in Youngstown next week.

Pierce recently returned from New Orleans, where he had been in stock for a number of weeks.

ROSE SYDELL HAS NEW ONES

Hazel Lorraine is the new prima donna of the "Rose Sydell London Belles" Company, booked by Ike Weber. Ruby Lusby is the new ingenue and replaced Martha Richards.

MOLLIE WILLIAMS GETS $11,000

St. Louis, Mo., Jan. 8.—Mollie Williams broke all records for burlesque in St. Louis last week, when her show played to $11,000 at the Gayety theatre.

BABE ARNOLD IN HOSPITAL

Babe Arnold, of the Star and Garter Show, is confined at the St. Francis hospital, in the Bronx, where she was operated on for appendicitis.

"BATHING BEAUTIES"

TRENTON, N. J., Jan. 12.—"The Bathing Beauties" broke all burlesque records for one day at the Grand Theatre here Saturday. They did $1,169.

DALE SIGNS COOPER CONTRACT

Eddie Dale signed a contract last week with James E. Cooper for next season.

Burlesque News Continued on Pages 31 and 33

ABE REYNOLDS' REVUE FILLED WITH GENUINE LAUGHS AND MUSIC

The Abe Reynolds' Revue, with a new cast, except for Reynolds himself, and a new show, offered plenty of amusement at the Columbia Monday afternoon. Reynolds, of course, is the chief comedian and is assisted by Arthur Mayer.

Reynolds, as a Hebrew comedian, is one of the best in burlesque. He knows the true sense of humor and handles every line and situation for the best results.

Mayer does a refined "Dutch" comedy role and handles the character creditably. He dresses stylishly and reminds one of a retired business man in his make up. He is using a gray wig and mustache. He works well opposite Reynolds.

Burlesque has a new young star in Phyllis Eltis, a most attractive blonde, who is the ingenue of the show. This young lady is endowed with an abundance of personality that reaches far out over the foot lights. She is graceful and has a fine easy style of working. She sings nicely and gets her numbers over. She can also read lines well. Her costumes are of unusual beauty and good judgment was shown in the selection of each. She could fit in nicely with a big show, as she has lots of class in looks and work.

Bunny Dale registered a success in the role of a vampire. She carried the part all through the show and did it well. She is "vampish" in both her makeup and dress. The costumes she wears are startling, at times, but are always rich looking and designed to display her form. She does very well in the part.

Gladys Parker, after a season's retirement, has returned to the stage. She looks well, but has lost some weight. She is the soubrette, and puts her numbers over nicely, although suffering with hoarseness, which handicapped her some Monday. Her costumes are pretty.

William Davis did "straight" early in the show, a French part and an India Prince in the burlesque. He portrayed each part excellently.

Ray Leavett made a neat looking juvenile "straight." Lew Bligh, Saxo Waco and Joe McCarthy played bits, doing nicely.

Marie Allen still retains her beauty and pretty figure.

Reynolds, shortly after his first entrance sang a parody that went over nicely.

A pretty duet was offered by Leavett and Miss Parker, assisted by the chorus and it pleased.

The "garter" bit, done differently than before, was offered for plenty of amusement by Reynolds, Mayer, Davis and Miss Dale.

Miss Ellis offered "Just Like Sal" in her specialty in one and it was generously applauded. Although she offered but the one number, it was done exceptionally well.

The "check" bit was another funny one and it was put over with the right punch. It was offered by Reynolds, Mayer, Davis, Leavett and Miss Eltis.

A corking good singing, dancing and musical specialty was given by the "Three Sons Jazzapation," Waco, Bligh and McCarthy. They open with a song and then go into some real fast jazz, and eccentric dancing and finish playing saxophones and trombones. The act went over big and nearly stopped the show.

Davis and Miss Dale's singing specialty went well.

The "supper party" bit, in which Reynolds and Leavett worked up a good drunk, was very amusing. Miss Dale also did well in this bit.

The "dinner" bit, in the second act, was funny. Reynolds, Mayer, the Misses Eltis and Dale and one of the trio appeared.

The "lingerie" number was staged nicely, with the chorus girls displaying the different style of lingerie and Reynolds and Mayer working up the comedy. Davis introduced the models.

The "love" bit was nicely carried out by Reynolds, Mayer and Miss Dale.

Miss Parker offered a specialty in one, before a plush drop. Two offers that went over well were offered.

Reynolds has costumed his girls beautifully this season and his scenery and electrical effects are second to none seen at this house so far.

The Abe Reynolds' Revue is agood comedy show of real legitimate laughs and a fine musical offering. Sid.

ANOTHER SYDELL APPEARS

Rose Sydell, Jr., niece of one of one of burlesque's greatest favorites of a few years ago, Rose Sydell, and daughter of Cassie Bernard Sydell and the late Jack Sydell, will join her uncle's show, the "Rose Sydell London Belles," at the Casino, Brooklyn, this Saturday. She has just passed her sixteenth birthday.

PETER CLARK IMPROVING

Peter S. Clark is much improved, although he is not out of danger yet.

SOME HIT
CAROLINA SUNSHINE
SOME HIT

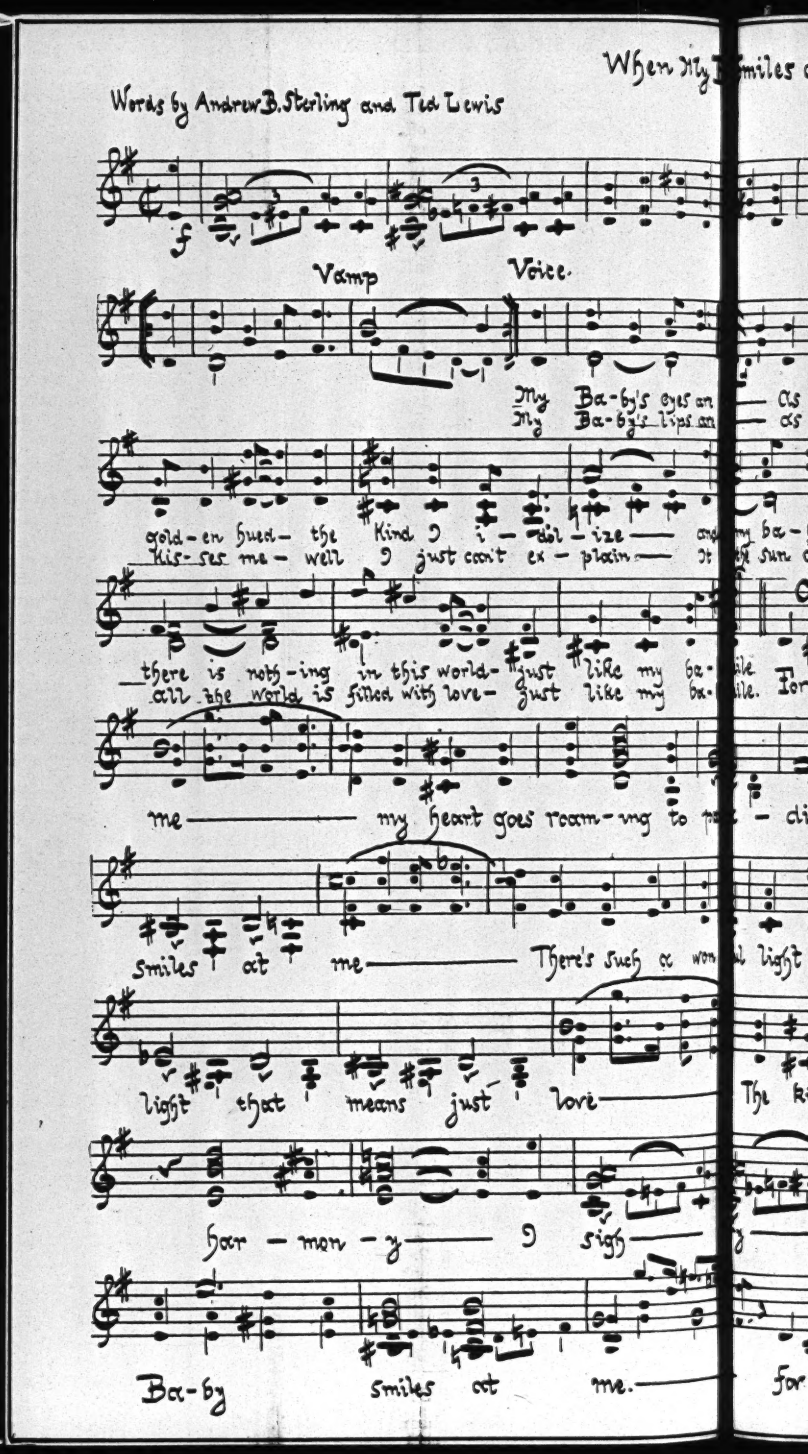
VAN AND SCHENCK'S BIG HIT
ALL THE BOYS LOVE MARY
A Great Comedy Song

A REAL HIT
THEY'RE ALL SWEETIES
Going Bigger Than Ever

A BEAUTIFUL IRISH BALLAD
EVERY TEAR IS A SMILE IN AN IRISHMAN'S HEART

SOME HIT
CAROLINA SUNSHINE
SOME HIT

HARRY VON TILZER
When My Bal S


When My
Words by Andrew B. Sterling and Ted Lewis
Vamp
Voice.
My Ba-by's eyes an as
My Ba-by's lips an as
gold-en hued- the Kind I i- dol-ize
kis-ses me- well I just can't ex- plain
there is noth-ing in this world- just like my ba-
all the world is filled with love- just like my ba-
me my heart goes roam-ing to
smiles at me There's such a
light that means just love
har-mon-y I sigh
Ba-by smiles at me.

HARRY VON TILZER MUSIC P B.
BEN BORNSTEIN, General Manager HERMAN ENC

CHICAGO—STATE LAKE BLDG.
Eddie Lewis, Mgr.

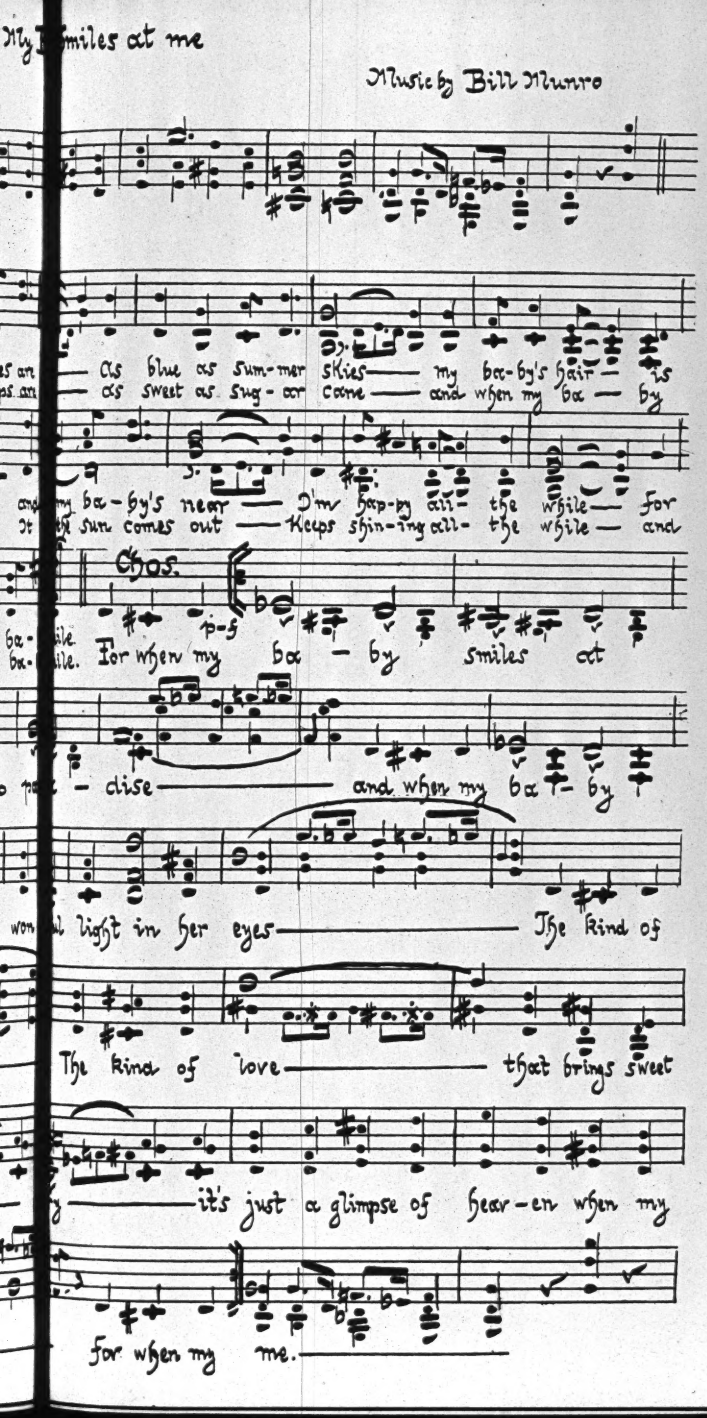
BOSTON—220 Tremont St.
Billy Harrison, Mgr.

PHILADELPHIA—KEITH THEATRE BLDG.
Suite 705. Harry Link, Mgr.

SAN

HANDS YOU ANOTHER SURE FIRE KNOCK OUT
TED LEWIS' Great, Big Hit in the Greenwich Village Follies, N. Y.

Smiles At Me


Music by Bill Munro
As blue as sum-mer skies — my ba-by's hair — is
As sweet as sug-ar cane — and when my ba — by
my ba-by's near — I'm hap-py all- the while — for
sun comes out — Keeps shin-ing all- the while — and
Chos.
For when my ba — by smiles at
and when my ba — by
light in her eyes — The kind of
The kind of love — that brings sweet
it's just a glimpse of hear-en when my
for when my me.

SOME HIT
CAROLINA SUNSHINE
SOME HIT

A COMEDY RIOT

HE WENT IN LIKE A LION AND CAME OUT LIKE A LAMB

A BARREL OF LAUGHS

WHOA! JANUARY

Good for Any Time

A CLASSIC BLUE SONG

I AINTEN GOTTEN NO TIME TO HAVE THE BLUES

SOME HIT
CAROLINA SUNSHINE
SOME HIT

Tilzer Music Co.

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ENCK, Prof. Mgr. MURRAY BLOOM, Supervisor

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YOU ALL REMEMBER "AFTER THE BALL"

WELL, HERE'S A PAGE OF "AFTER THE BALL" SONG HITS

Published by Chas. K. Harris. The House That Never Fails You. Songs the Singers Love to Sing, the Orchestras to Play.

I'm Wild About Moonshine
By
CREAMER & LAYTON

Simon, Healy and Cohen
By
CREAMER & LAYTON

Cuddle Up and Cling to Me Sweetie Dear
By
CREAMER & LAYTON

My Wedding Day
By
EMMA CARUS and WALTER LEOPOLD

Ev'ry Body Loves the Irish
By
EMMA CARUS and WALTER LEOPOLD

Kamel - Land
A Turkish Rag
By
JOE GOLD, JOE RIBAUD and CHAS. F. MESINGEUR

Beautiful Nights
By
VALA LA LUCIA

In Dreamy India
By
BEN KITTRIDGE

Ching A Ling
By
JOE GOLD and EUGENE WEST

Come on to That Creole Dance
By
JOE GOLD and EUGENE WEST

I Don't Want to Shake My Shoulder Any More
By
BILLY K. WELLS and CARL SEAMON

Oh How She Can Dance
By
EMMA CARUS and WALTER LEOPOLD

Happiness
By
FRED FISHER and JOE JORDAN

Give Me A Kiss
By
BEN BARD

Daddies
By
ABEL GREEN and SAM COSLOW

In Mizzoura
By
CAREY MORGAN, ABEL GREEN & LEW PORTER

Crimson Leaves
By
CHAS. K. HARRIS

Just Let Me Creep Back in Your Arms Once More
By
CHAS. K. HARRIS

Don't Wait 'Till I'm Gone to Tell Me How Much You Love Me
By
CHAS. K. HARRIS

You Never Knew
By
CHAS. K. HARRIS

Smiling Lips
By
CHAS. K. HARRIS

When the Lotus Flowers Bloom in Chinaland
By
CHAS. K. HARRIS

Sing Me to Sleep with a Chinese Lullaby
By
CHAS. K. HARRIS

How Could I Ever Forget You
Beautiful Mother of Mine
By
EMMA CARUS and WALTER LEOPOLD

I Looked Into the Gates of Heaven
When I Looked Into Your Eyes
By
CHAS. K. HARRIS

Laughing Water Ha Ha Ha
By
JOE GOLD and EUGENE WEST

Now Ready—Prof. Copies, Vocal Orchestrations and Dance Orchestrations, Etc.

CHARLES K. HARRIS Columbia Theatre Bldg. Broadway & 47th St New York

ABOUT YOU! AND YOU!! AND YOU!!!

Claire Stratton has been awarded a two-year contract with "The Little Whopper."

Arthur Hohl has been engaged by the Theatre Guild for "The Power of Darkness."

P. Richards, the cartoonist, was married recently to **Hedwig Kobilke** at Berlin, Germany.

Dora Hilton and **C. Leland Marsh** were added to Herman Timberg's new comedy "Tick-Tack Toe."

Paul Gordon has been engaged by **William A. Brady** for the title role in "The Man Who Came Back."

Steele Pendry, head stage carpenter at the Winter Garden, celebrated his seventieth birthday last week.

Cyril Keightley has been engaged by Lee Shubert to play with Rachel Crothers in her play "He and She."

Lola Leslie was married to **Wayne Halsey** on the stage of the Wigwam Theatre, San Francisco, on December 30.

Mina Schall will be back on the American Circuit again next season, with one of Herk, Kelly and Damsel's shows.

Natalie and **Ferrari** opened last week for an extended engaement at the Palais Royale. Lou Shurr booked them.

Kathlene Martyn, who recently arrived from England, made her American debut last week in the Ziegfield Midnight Frolic.

Iden Payne is directing the rehearsals of Arthur Bennett's play "Sacred and Profane Love" in which Elsie Ferguson is to star.

Sam Freed has purchased the Grand Theatre at Scotia, N. Y. from Buhrmaster Brothers and will play vaudeville and burlesque there.

Stuart Robson, Jr. was married last week to Yvette Ledoux of Boston, daughter of the former United States Ambassador to Portugal.

Eugenia Blair, Minna Gale Haines, Mirian Doyle and **Cora Witherspoon** have been engaged for the cast of "The Outrageous Mrs. Palmer."

Frank Kirk, the musical tramp with R. M. Harvey's Greater Minstrels, has added an imitation of a bagpipe to his collection of freak instruments.

Frank E. Furlong, formerly one-fourth owner of the **Hodkins** circuit, and at one time owner and manager of the old Fifth Avenue Theatre in Nashville, Tenn., is now engaged in business in Chicago.

Helen Carr, aquatic star of "Happy Days" returned to the Hippodrome from the Knapp Memorial Hospital last week, where she went after having been injured in her 122-foot plunge. She will be permanently blind in one eye.

Robert Adams, Gregory Kelly, Byron Beasley, Grace Filkins Betty Murray, Ruth Gordon and **Clara Blandick** are in the second company of "Clarence," that opened at the Blackstone Theatre, Chicago last week.

Louise Willis, who has toured with combinations, supported **Ray Raymond, Kilroy** and **Britton,** and who has appeared in vaudeville, is now retired from the stage and in charge of the United Cigar Store opposite the State-Lake Theatre in Chicago.

Georges Flateau, Gail Kane, Frederick Graham, Gertrude Vanderbilt, Ernest Lambart, Edythe Allenby and **Fannie Albright** have been engaged for the cast of "The Great Illusion," Avery Hopwood's adaptation of Sacha Guitry's play.

Buckley Geir and **Bisland** have joined the new Capitol show.

Edgar Allen and **Katherine Murray** were married on New Year's Day.

J. Fred Zimmerman, Jr., is in New York completely recovered from his recent illness.

Lillian Claire has joined the cast of "Two Many Husbands" at the Wilbur, Boston.

Mrs. Charles W. Smith, of La Vine and Inman, has recovered from a severe operation.

D. P. Hobgood, manager of the Pastime, will build a vaudeville theatre in Pensacola, Fla.

Mayme Remington was successfully operated upon recently at the American Hospital, Chicago.

Mary Tompkins, with the "Little Simplicity" company, is confined to her room with acute tonsilitis.

Ted and **May Goodwin** are still with the Pickert Stock Company, playing parts and doing feature vaudeville.

Sidney Shields, with the Walker Whiteside company underwent a successful operation in Denver last week.

Flanagan and **Edwards,** a vaudeville team will dissolve partnership shortly and appear separately, in pictures.

Ed. E. De Camp, who was taken ill while on the road with "La La Lucille," is recuperating at Saranac Lake.

Helen Hayes of the "Clarence" cast will head her own company in a dramatization of the "Babs" stories by Mary Roberts Rinehart.

Ada Vivian, of Harry and Ada Vivian, is in a New Orleans hospital suffering from throat trouble and must undergo an operation.

Bert Hanlon won the legal controversy which lasted for some time between him and Joe Laurie over the song "Patriotic Burlesque."

Bobby Van Horn substituted for J. C. Nugent last week at Keith's, Cincinnati. Mr. Nugent was called home by the illness of his wife.

Clarence Hyde, formerly with Morosco, is now business manager for the new producing firm of Edgar MacGregor and William Moore Patch.

James Devine, with John Barrymore in "The Jest," is also playing the comedy role in the photoplay "The Adventure" with Wm. Farnum.

Edward Forbes, last seen in New York in "Tillie" with Patricia Collinge, has joined the "Rainbow Girl" company, replacing Harry Benbam.

Lightner Sisters and **Alexander,** billed to open at the Orpheum, Sioux City, last week, disappointed on account of the illness of Winnie Lightner. Wilson and Van filled the vacancy.

Henry Bergman and his wife, **Gladys Clark,** will leave New York Thursday for the Coast, where they will make a series of two-reel comedies for the Cohen brothers.

Earl Taylor and **Ethel Arnold,** a vaudeville act, have announced their retirement. Taylor goes to San Francisco as manager for Irving Berlin and Miss Arnold will go into musical stock on the coast.

Martha Mansfield is back again in the "Midnight Frolic."

Ben Mulvely has been engaged by Matt Graw for a road company of "Flo-Flo."

The Bell Sisters have split and announce their retirement from vaudeville.

Al H. Knight has been added to the cast of Gus Hill's "Bringing Up Father."

Charles Spink has been engaged as advance agent for "The Revelations of a Wife."

Josephine Taylor, a cabaret star, is preparing a big time vaudeville act with three people.

Dayton Stoddard, formerly with Comstock and Gest, is now publicity man for Marc Klaw.

Harry T. Morey expects to begin work on his new play "Detective Jim" at an early date.

Fred L. Wolfe is succeeding **George Pelton** as manager of the Burbank Theatre, Los Angeles.

Harry Fox will return to vaudeville at the Alhambra, January 19 with a single singing specialty.

Goff Phillips, black-face comedian, has left the theatrical profession to enter the clothing business.

Elioner Sutter has been engaged for the Matt Graw revue at the Hotel Grunewald, New Orleans.

Ethel Remey left the "Woman In Brown" company last week for a role in a Broadway production.

Max Figman and his wife, **Lolita Robertson,** are returning to America after an extended stay in Australia.

May Bates, understudy for **Peggy Wood** and featured in road attractions, is seeking a divorce from Harry I. Bates, lawyer.

George Trabert sings "My Golden Girl," the song hit in the play of that name, not **Misses Arnold and Bolton.**

Jose Ruben and **Vincent Serrano** have been engaged for roles in "Sacred and Profane Love," by Arnold Bennett.

Chas. Hammond and his hoops, sailed for the West Indies and South America, Jan. 9th, booked for twenty-four weeks.

Mme. Mimi Aguglia, the Italian actress who recently retired from the cast of "The Whirlwind," will appear in motion pictures.

Ed. White, manager of the Dorina Fife and Drum Corps, a circus aggregation, has joined the Cole and Gibney company, as advance man.

Bert Hanlon filled in for Lew Dockstadter at Washington last week, the minstrel having had to quit the bill owing to the death of his wife.

Georges Baklanoff, a Russian baritone with the Chicago Opera Company, was arrested last week and held in $1,000 bail to face deportation proceedings.

"Doc" O'Neil, who gave up the practice of medicine ten years ago to enter vaudeville, has announced that he is through and will re-open his office in Chicago.

Jack Reid gave a Christmas dinner to his company at the Jermyn Hotel, Scranton, Pa., a New Year's Eve supper in Binghampton, N. Y., and a New Year's dinner in Niagara Falls.

Ernest DeKalb is earnestly requested to communicate with his mother.

Doll I. Farlardeau, the old maid clown, is working up State for Walter Plimmer.

Rosalie Stewart left for Chicago last week, and from there will go to St. Louis.

John Miltern has been engaged to play opposite **Grace George** in "The Ruined Lady."

Helen Curry has been engaged for "The Lost Soul" in which Theda Bara will be starred.

Lee Kraus, of **Horwitz** and **Kraus,** has returned to Chicago to handle his business there.

Douglas MacPherson has been engaged for **Henry W. Savage's** production of "Shavings."

Ione Bright has been added to the cast of "Every Little Thing," the new farce by Wilson Collison.

Edith Rose, who handles the motion picture work of the **Chamberlin Brown** office, is ill with tonsilitis.

Emily Callaway, dramatic actress, is engaged to be married to **Dr. Wesley M. Hunt,** a throat specialist.

Arthur Lyons is taking a business trip through New England, touching Boston, Providence and other towns.

Bessie McCoy Davis has quit the "Greenwich Village Follies," the same taking effect at the end of next week.

Estelle Krellman is now private secretary to **Charles Wilshin** and **Ned Dandy,** succeeding **Estelle Schwartz,** who recently married.

Jess Martin, the black-face comedian formerly of the team of **Carson** and **Martin,** has retired from the stage to go into business.

Jack Clifford, formerly dancing partner of **Evelyn Nesbit** has teamed up with **Irene Wallace** and will go into vaudeville again.

Georgie Gardner, scheduled to be **Nat Goodwin's** sixth wife at the time of his death, is ill at the Hotel Pennsylvania with pneumonia.

Josephine Teller Lambart, an actress, married for two months to Major **Ernest Oliver Lambart,** an actor, filed suit for separation last week.

Curtis Cooksey and **Wilson Reynolds** have been engaged by **William A. Brady** for the company which supports **Mary Nash** and **Holbrook Blinn** in "Man and Woman."

Alma Clayburgh, concert soprano, brought suit last week against her husband, **Albert Clayburgh,** from whom she is separated, for $10,320, which she claims is back allowances due her.

Amelita Galli-Curci, grand opera singer, last Thursday took out her first American citizenship papers. This was her first public act after having been granted a divorce from **Luigi C. Curci.**

Adele Pembroke, who for the last seven months has been a musical director and entertainer with the Knights of Columbus and who resigned from that position two weeks ago, is rehearsing a new pianologue, written for her by Allen Spencer Tenney. She opens in two weeks.

Orth and Coleman's Gayety Girls Company are now on their twenty-second week on the Sun time. The company is made up of **Russ Forth,** comic and producer; **Charles Forrest,** second comic and specialties; **Dot** and **Velma Emline,** straight and specialties; **Irene Forth,** soubrette, **Leone Vennett,** leads and specialties, and **"Smiling" Sam Coleman,** managing.

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DRAMATIC and MUSICAL

"LIGHT OF THE WORLD" BEAUTIFULLY PUT ON DESERVES LONG RUN

"THE LIGHT OF THE WORLD." A drama in three acts, by Pierre Saisson. Incidental music by William Frederic Peters, chants by Frederick Arnold Kummer. Presented by Comstock and Gest, at the Lyric Theatre, January 5, 1920.

CAST.

Mary Rendel.....Percy Haswell
Nathan.....Fuller Mellish
Ruth Le Doux.....Jane Cooper
Bert Adams.....Wright Kramer
Jan Van Veen.....Fred Vogeding
Arthur Brooks.....Leslie Palmer
Anton Rendel.....Pedro de Cordoba
Simon Brock.....Ralph Kellard
Jonas Kurz.....B. Wallace Clark
Agnes.....Helen Chandler
Timothy.....Charles Crumpton
Pastor Saunders.....Arnold Lucy
Martin Gast.....Ernest A. Elton
James Mayre.....Burke Clarke
Paul Mayre.....Gerald Rogers
Raymond Hott.....Arthur Fitzgerald
Margot Haser.....Phillis Povah
Marna Lynd.....Miss Clara Joel
Characters in the Passion Play.
A Villager.....Beach Cooke
Another Villager.....Thomas Meegan
A Woman.....Charlotte Lambert
A Shepherd.....Gerald Rogers
Another Shepherd..Arthur Fitzgerald
Dathan, a gambler.Carson Davenport
The Three Wise Men:
First Magi.....Leslie Palmer
Second Magi.....J. L. Clark
Third Magi.....Colon Tibbets
A Beggar.....William Swayne
Susanne.....Antoinette Glover
Victori.....Mercedes de Cordoba
Aaron.....Nicholas Wasilensky
Gabriel.....Nicholas Vasilieff
Malluch.....Nicholas Antonoff
Tadmor.....Michael Bataeff
Selpha.....Mme. Raona Bogislav
Priscilla.....Lydia Vosburgh
Agatha.....Elizabeth Starr
Veronica.....Mary Wyman
Martha.....Beth Young
Sara.....Eva Druce
Catalina.....Camille Pastorfield
Inez.....Marie Dudley Davis
Rachal.....Lizzie Goode
Tirzah.....Lenora Caulfield
Cloe.....Elsie Nichols
Phebe.....Justine Hartsock
Bernice.....Lillian Aune
Julia.....Raveda Harding
Octavia.....Violet Dunn
Eve.....Kathleen Dunn
Ottlie.....Mildred Call
Thomas.....Henry Call
Lydia.....Dorothy Grau
Malchus.....Edward Walton
Paul.....Russell Rhodes
Solos.....G. A. Cameron
David.....Robert Bartley

Although a curious mixture of dramatic ingredients, including religious symbolism, "The Light of the World," in several respects, marks a certain advance in dignity in the local theatre.

The production is billed as a modern drama, in three acts, by Pierre Saisson, who has handled his material in a powerful and masterful manner. The author has taken for his dramatic clay, the people of the little Bavarian village of Oberammergau, "where the "Passion Play" is presented once in a decade. Here the simple but beautiful character of Anton Rendell, a carpenter and wood carver, is revealed in his home, together with all the smallness and meanness of the men and women who are interested in the pious preparation of the great drama of the Passion.

Briefly, the story weaves itself about the wood carver, who has been chosen for the honored role of the Christus. Dishonor comes to his name when he befriends the woman whom his friend has wronged, but, eventually, he is exonerated in time to fill the coveted role.

With dignity and a rich humanity, Pedro de Cordoba, plays the role of the wood carver. Jane Cooper was a peasant girl, and Miss Percy Haswell acted the role of the carpenter's mother with feeling. Clara Joel was the wronged girl, and Wallis Clark and Arnold Lucy were admirable as two contrasting types of villagers.

KLARK-URBAN COMPANY SPLITS

The Klark-Urban stock company has split and the owners, Harder Klark and Frank Urban, have gone their separate ways. Klark got his company together and is going to the Bermudas, while Urban sailed on the 8th of January for the West Indies.

HAMMERSTEIN'S NEW SHOW, "ALWAYS YOU" SHOULD GET OVER

"ALWAYS YOU." A musical comedy in prologue and two acts. Music by Herbert P. Stothart; book and lyrics, by Oscar Hammerstein, 2d. Presented by Arthur Hammerstein at the Central Theatre, Monday evening, January 5, 1920.

CAST.

Toinette Fontaine.....Helen Ford
Bruce Nash.....Walter Scanlan
An East Indian Pedlar.....
.....Edouard Ciannelli
Julie Fontaine.....Julia Kelety
Charlie Langford.....Russell Mack
Montmorency Jones.....Ralph Herz
A Conspirator.....Bernard Gorcey
Joan Summers.....Anna Seymour
Thomas.....Joseph Barton
A Waitress.....Emily Russ
Dancers.....Cortez and Peggy

"Always You," Arthur Hammerstein's latest venture in the productive field is a wholly delightful musical comedy, dainty, piquant and abundant in good wholesome humor. This piece should prove to be one of the season's best musical divertisements.

Oscar Hammerstein, 2nd., who is responsible for the book and lyrics, has displayed some of the talent inherited from his father, the late William Hammerstein, and his grandfather, the late Oscar Hammerstein, and gives promise that he will be heard from with marked effect in the theatrical world.

The musical setting, which is the work of Herbert P. Stothart, is of the conventional musical farce variety, tuneful and sprightly, but not over burdened with original style. Some of the best songs are "Always You," a love motif, heard several times in the course of the evening, "Syncopated Heart" and "Drifting."

In construction, the story might be likened to a well woven fabric, when compared to the usual musical comedy plot, which in most cases is nothing more than a snarl of threads basted here and there.

"Always You," sets forth the romantic story of a young American officer who meets the "only girl," when in the French hospital at Trouville. He returns to America and becomes engaged to another, only to revisit France a year later and find that, after all, he loves dear little Toinette.

However, complications are unravelled when a friend promises to take his fiancee off his hands, and all ends happily.

Walter Scanlan, in the role of the hero, displayed an exceptionally fine tenor voice, which, together with his equally fine interpretation of his role, brought him considerable applause. Helen Ford, as the little French girl, possesses a pleasing soprano and is all that could be desired as a Toinette.

Ralph Herz, in the role of the English valet, is very funny in a quite unobtrusive sort of way, and Anna Seymour did not let the evening pass without one of her humorous impersonations of Eddie Foy. Both Julia Kelety and Russell Mack were good and handle their material in a capital manner.

Arthur Hammerstein has shown considerable judgment in selecting his chorus, which, although not large in number and perhaps lacking the many changes of costume found in some other musical shows about town, is one of the best-looking aggregations of femininity seen on Broadway this season.

"FRIVOLITIES OF 1920" OPENS AND SCORES AFTER MANY MISHAPS

"FRIVOLITIES OF 1920." A revue in two acts and seventeen scenes. Music and lyrcs by William B. Friedlander, Harry Auracher and Tom Johnstone; dialogue by William Anthony Maguire. Presented by G. M. Anderson, at the Forty-fourth Street Theatre, Thursday evening, January 8, 1920.

PRINCIPALS.

Nan Halperin, Henry Lewis, Nellie and Sara Kouns, Ames and Winthrop, Mignon, Doraldina, Edward Gallagher, Joseph Rolley, Barr Twins, Tom Nip, Charles O'Brien, Frank Davis, Belle Darnell, Glenn and Jenkins, Zelda Santley, and John Flynn.

In an effort to establish an annual production that will become a national institution similar to the "Ziegfeld Follies," or the Winter Garden show, G. M. Anderson, the former "Bronco Billy" has conceived the "Frivolities of 1920."

The production has had considerable stormy sailing since its first out-of-town presentation in Providence several months ago. At that time it ran until the early hours of morning, and it was found necessary to call it in for doctoring at the hands of William Friedlander. Anderson, it is said, had already expended considerably over $70,000 on the piece, so a second attempt was made at launching, after much cutting, revision and enlargement of the part to be played by Nan Halperin.

Anderson then took his company to Boston, where it rehearsed for a week before opening at the Boston Opera House. After a four-week run there it was planned to bring the show to Broadway. Again, there was a streak of bad luck. Nan Halperin suddenly became ill, and the piece was without a leading woman. However, Anderson at once engaged Dorothy Phillips, well known as a vaudeville performer through the Western States, for the role, and the piece was brought in.

The play, as witnessed last Thursday night, proved to be an elaborate array of scenery, beautiful costumes and well formed femininity. Like other musical revues, this one proves to be lengthy and leans heavily on the vaudeville stage. From the halls of variety came the popular Kouns Sisters, Doraldina, Henry Lewis and the Barr Twins. These performers, together with an exceptionally large chorus frivol through twenty scenes, which prove to be a veritable kaleidoscope of color.

Most striking of the acts in this big vaudeville show, was one which closed the first part of the program entitled "Omar, the Winemaker." Against an Oriental background, one relay of girls after another marched into the eye-filling spectacle. Another act that proved to be more than interesting was a jocular version of Cosmo Hamilton's "Scandal," done in such a broad vein as to make one gasp.

At times, there is plenty of fun, when Henry Lewis makes his appearance and Frank Davis, with the glibbest patter heard in a long time, combines some genuine originality of material with a fresh phase of stage fun. Fletcher Norton, Gallagher and Rolley, Nip and O'Brien, are also among some of the laugh factory brigade recruited from the variety stage.

Doraldina was especially good in her dance numbers and Ames and Winthrop displayed some clever burlesque steps on the dance classic. There is still room for pruning and revision, but taken all in all, it looks as if the dream of an annual "Frivolities" has been realized. All such efforts start in a small way, even as did Ziegfield. They are a development.

FILE WAR RELIEF REPORT

SAN FRANCISCO, Dec. 20.—A committee composed of Mrs. E. W. Crellin, Mrs. Eugene Roth and Mrs. Fred Belasco, placed on file its report of the final distribution of $3,700 collected by the San Francisco unit, Stage Women's War Relief. The report shows that $100 was used for Christmas presents for the patients at the Letterman Hospital, $1,000 was sent to the Service Home in New York City, and the balance of $1,400 is to be distributed among needy soldiers.

"THE ACQUITTAL" MYSTERY DRAMA WITH A GRIP

"THE ACQUITTAL." Melodrama in three acts, by Rita Weiman. Presented by Cohan and Harris, at the Cohan and Harris Theatre, Monday evening, January 5, 1920.

CAST.

Barton.....Franklin Hall
Nellie.....Miss Barbara Milton
Madaleine Winthrop .....
.....Miss Chrystal Herne
Dr. Hammond.....William Walcott
Edith Craig.....Miss Ann Mason
Joe Conway.....William Harrigan
Kenneth Winthrop.....
.....Edward H. Robins
Robert Armstrong...Morgan Wallace
Claflin.....Arthur V. Gibson
McCarthy.....Willard F. Barger
Ainsley.....Edward Geer
Wilson.....John Rowan
Hedges.....Harold Gwynn
Burke.....Norman Lane

With a murder mystery and suspicion cleverly scattered, and suspense well sustained, "The Acquittal," is a piece that goes to an extreme of melodramatic extravagance in its complicated and well worked out plot. It is oddly bare of sentiment, although emotional throughout, with a powerful human interest tinge. In all, the new piece ranks as one of the best melodramas to make its appearance on Broadway during the current season.

The play opens with the entrance of Madaleine Winthrop, coming home after her husband's acquittal on a charge of murder. She is nervously affected by something that has not as yet happened, and in fact, throughout the whole first act there is an atmosphere of mystery and suspense, which leaves the audience a trifle in the air when the curtain falls and nothing in particular has transpired.

However, the plot begins to develop rapidly in the second act. Winthrop, it is revealed, is guilty of the murder as charged. He has committed a capital crime in a vain effort to cover up the domestic duplicity of which his wife has been a victim. Mrs. Winthrop, however, has known the whole truth all the time. She has stood by her husband while the latter was in jail and during the time of his trial. Now, in a scene tensely dramatic, she tells Winthrop all she knows, proclaiming her proof and ordering him out of her life.

With the prompting of a cur, Winthrop turns to bark and threatens to bite. But he is finally cowed and convinced into a bargain of self-erasal by one Conway, a newspaperman who has a very special reason for wanting to run down the murderer. In fact, the slain man has been a friend and benefactor to his family. And so the piece ends, following three acts that carry a restrain in action and delivery that is amazingly effective.

Chrystal Herne plays admirably the role of Madaleine Winthrop, a part in which are long silences more difficult to cover than moments of speech. William Harrigan distinguished himself in the role of the reporter, especially in the comedy touches. Edward H. Robins played the husband with prime discretion. And there were other good bits by the rest of the cast as well.

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Colonial—The Magleys—Demarest & Collette—Four Melody Maids—Toto—DeWitt, Burns & Torrence.

Alhambra—Wheeler 3—Beatrice Morgan Co.—Helen Trix & Co.—Wheaton & Carroll—Franklyn Ardell Co.

Royal—Alan Rogers—Gruber's Animals—Zomah—A. E. Astor—Rockwell & Fox—Martin & Frabini.

BROOKLYN, N. Y.

Bushwick—Vera Sabina—June Mills & Co.—Alice Lloyd—Geo. McFarlane—Jean Adair & Co.—Delmar & Kolb.

Orpheum—Libonati — Farr & Farland — Lucy Gillette Co.—Fallon & Brown—Joe Cook—Irene Franklin—Columbia & Victor.

BALTIMORE

Maryland — Anna Gray — Juggling Nelsons — Spanish Revue—Ben Bernie—McLellan & Carson—Swor Bros.—Ella Shields—Ryan & Healy—Berk & Sawn.

BOSTON

Keith's—M. & J. Dunedin—Sidney Phillips—V. Bergere & Co.—Kranz & LaSalle—Juliet—Curzon Sisters—Nina Payne & Co.—Vernon Stiles.

BUFFALO

Shea's—Alice Hamilton—Edwin George—Page, Hack & Mack—Creole Fash. Plate—Jones & Greenlee—Herbert's Dogs—Blossom Seeley & Co.—Bert Baker & Co.

CLEVELAND

Hippodrome—Dave Roth—O'Neil & Keller—Hubert Dyer & Co.—Cora Y. Corson Oct.—May Wirth, Pipp Co.—J. C. Morton Co.

CINCINNATI

Keith's—Alan Brooks & Co.—Lida McMillan & Co.—Countess Verona—Breen Family—Belle Baker—Potter & Hartwell—Ed. Borden & Co.

COLUMBUS

Keith's—Santos & Hayes—Jazzland Navy Oct.—Sully & Houghton—J. S. Leonard & Co.—Lillian & Twin Bros.—Billy Rogers—Juno Salmo.

DAYTON

Keith's—Elida Morris—Pielert & Scofield—Geo. Kelly & Co.—Hunting & Francis—Bee Palmer & Co.—Bert Howard—Kiss Me—Novelty Clintons.

DETROIT

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Dominion—Imhoff, Conn & Co.—Dickinson & Dragon—Lady Ser Mei.

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Keith's—Dotson—Rooney Bent & Co.—Permane & Shelly—Grace Nelson—B. Remple & Co.—Gardner & Hartman—C. & F. Usher—ReKoma—Margot & Francois.

PORTLAND

Keith's—McWalters & Tyson—W. & H. Brown—Grew & Pates—Daisy Nellis—Innis & Ryan—Ash & Hyams.

PITTSBURGH

Davis—Lillian Herlein—Enos Frazere—Anatol Friedland Co.—Stanley & Birnes—Martin & Webb.

PHILADELPHIA

Keith's—Owen McGivney—Ford & Van—Shelah Terry & Co.—Mehlinger & Myers—Once upon a Time—Alf. Loyal's Dogs—Barbette—Luba Meroff & Co.—Margaret Ford.

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TORONTO

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TOLEDO

Keith's—Wm. Brack & Co.—Diani & Rubini—J. C. Nugent—Magic Glasses—Francis Kennedy—Rice & Werner—Alf. Farrel & Co.—Transfield Sisters.

WILMINGTON

Garrick—Kartelli—Chong—Evans & Wilson—Morgan & Gray—Hungarian Rhapsody—Felix & Fisher—Marie & Ann Clark—Kennedy & Rooney.

WASHINGTON

Keith's—Leon Errol & Co.—Reynolds & Donegan—Olga Petrova—Lloyd & Christie—Margareta Sylva—Worden Bros.—Vadi & Gygi—Corinne Tilton.

YOUNGSTOWN

Hippodrome—Dream Stars—Wilbur Sweatman Co.—Jennie Middleton—Moran & Wiser—Walter C. Kelly—Cook & Perry.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—H. & A. Sharrocks—V. & E. Stanton—7 Honey Boys—Lee & Cranston—Frank Mullane—LaMont Trio.

Majestic—Mabel McCane & Co.—Joe Laurie—Robins—Harriet Remple & Co.—Avey & O'Neil—Ames & Winthrop—Collins & Hart—Finlay & Hill—Kanazawa Boys.

State Lake—Rae Samuels—Mason Keeler & Co.—Tango Shoes—Olympia Desval—Yvette—Slayman All's Arabs—Byrnes & Gehan.

CALGARY & VICTORIA

Orpheum—Elsa Ruegger—Kenny & Hollis—Duffy & Caldwell—For Pity's Sake—Wheaton & Carroll—Pisano Co.—Lucille & Cockie.

DENVER

Orpheum—Lambert & Ball—Geo. Price Co.—Rigoletto Bros.—Jas. H. Cullen—Cartmell & Harris.

DULUTH

Orpheum—Kennedy & Nelson—Bruce Buffet Co.—Harry Jolson—Henry Santry & Band—Marino & Maley.

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Orpheum—Casting Wards—O'Donnell & Blair—Venita Gould—Wm. Rock & Girls—Kitner & Reaney—Dunbar's Salon Sing.—Musical Hunters.

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Orpheum—Ford Sis & Band—Gallagher & Martin — Ernest Evans Co. — Jack Osterman — Marshal Montgomery—Grace DeMar—Howard's Ponies—Hyams & McIntyre.

LINCOLN

Orpheum—Gert. Hoffmann—Meredith & Snoozer—Fox & Ward—Jerome & Herbert—Watts & Hawley—Beginning of World—Van Cellos.

MEMPHIS

Orpheum—Stella Mayhew & Tayi—Julius Tannen—Sweeties—Burt & Rosedale—Royal Gascoignes—Ted Doner.

MILWAUKEE, WIS.

Palace—Joe Towle—Farrell Taylor Co.—Stone & Hayes—Will Morris—Bonesetti Troupe.

Majestic—U. S. Jazz Band—Mme. Ellis—Nellie Nichols—Ben & Hazel Mann—Masters & Kraft—Martelle—Jack Hanley.

MINNEAPOLIS

Orpheum—The Man Hunt—Muriel Window—Bradley & Ardine—Ed. Morton—Leo Zarrell Co. Lightners & Alexander.

NEW ORLEANS

Orpheum—Long Tack Sam Co.—Maurice Burkhart—Stephens & Hollisters—Jimmy Savo & Co.—Rosa King Co.

OAKLAND

Orpheum—Nat Nazarro & Band—Billy McDermott Co.—Roy & Arthur—Master Gabriel Co.—Black & O'Donnell—The Duttons—Hudler Stein & Phillips—Marmein Sis & Schoole.

OMAHA

Orpheum—Samaroff & Sonia—Phina & Co.—Indoor Sports—Nitta Jo—Eva Shirley & Band—Lillian Shaw—Bostock's Rid. School.

PORTLAND

Orpheum—Lyons & Yosco—Bob Hall—Ruth Budd—Lew Brice & Co.

SEATTLE

Orpheum—Chas. Grapewin Co.—Francis Renault—Steele & Winslow—Bert Fitzgibbons—Van Bankoff Co.—Fay Courtney.

ST. PAUL

Orpheum—Ciccolini—Melody Garden—Basil Lynn & Co.—Whitfield & Ireland—Maria Lo—The Pickfords—Jack Kennedy Co.

ST. LOUIS

Orpheum—Not Yet Marie—Lydell & Macey—Creole Fash. Pl.—Aileen Stanley—Karl Emmy's Pets—Ergotti's Lillip.—Ja Da Trio—Regay & Lorraine Sis.

SAN FRANCISCO

Orpheum—Extra Dry—Bernard & Duffy—4 Readings—Pietro—Lachmann Sisters—Eva Taylor Co.—Elfreida Wynn—4 Mortons—The Rickards.

SALT LAKE CITY

Orpheum—Overseas Revue—Mr. & Mrs. Connolly—Stuart Barnes—Al. & F. Stedman—Frawley & Louise—3 Jordan Girls.

SACRAMENTO & FRESNO

Orpheum—Gus Edwards & Co.—Travers & Douglas—Chic Sale—Dolly Kay—Arnaut Bros.—Bensee & Baird.

VANCOUVER

Orpheum—Little Cottage—Una Clayton Co.—Sam Hearn—Edith Clifford—Hickey Bros.—Ford & Urma—Ishikawa Bros.

WINNIPEG

Orpheum—Morgan Dancers — Harry Cooper — Jason & Haig—Marconi & Fitzgibbon—Van & Belle—Burns & Frabito.

(Continued on page 29.)

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DANCER

WITH RAYMOND HITCHCOCK'S "HITCHY KOO"

VAUDEVILLE BILLS

(Continued from Page 27)

U. V. M. A.

CHICAGO, ILL.

American—(First Half)—Flager & Malia. (Last Half)—Alaska Duo—Kibell & Flanders—Leigh De Lacey & Co.—Jack Alfred & Co.

Kedoin—(First Half—Belkin's Warblers— Adams and Hickey—Lilian Mortimer & Co.—Morgan & Anger—Jack Ahrens & Co. (Last Half)

Lincoln—(First Half)—Alaskan Duo—Kisell & Flanders—Burchardt & Roberts—Buch Bros. (Last Half—Flagler & Malia—Somewhere in France—Begnon & Clifton.

CEDAR RAPIDS

Majestic—(First Half)—Silas Gilbert & Co.—Somewhere in France—Green & Myra—Sales Singers. (Last Half)—Ford & Britt—Mabel Blondell—Morgan & Anger—Rawson & Claire—Mullin & Correll—Japanese Revue.

CHAMPAIGN

Orpheum—(First Half)—Waldstein & Daley—Myrtle Mason—A Regular Business Man—Frank Devoe. (Last Half)—Alf Ripon—Will J. Ward—Creedon & Walsh—Chalfonte Sisters.

DULUTH

New Grand—(First Half)—Parallio—Dave Ferguson & Co.—Cook & Lorrnz—Headley Trio. (Last Half)—Violet & Lewis— Bingham Four—Meanest Man in the World—Granville & Fields—Dunbar's Hussar Girls.

DUBUQUE

Majestic—Ford & Hewitt—Earl & Edwards—Casson & Kirk—Ranson & Clare—Gus Brimsh—Kean & Wylie.

DECATUR.

Empress—(First Half)—Bob Hite—Chalfonte Sisters—Carleton & Belmont—Will J. Ward. (Last Half)—Waldstein & Daley—Heim & Lockwood—Belmont's Canary Opera—Peggy Brooks—Avery Sailor.

DAVENPORT

Columbia—(First Half)—Frane & Clare Latour—Stuart Girls—Let's Go—Field & Wells. (Last Half)—Green & Myra—Carle & Ines—Lillian Mortimer & Co.—Robinson & Penney—Casson & Kirke.

DES MOINES

Empress—(First Half)—Pipipax & Accomplice—Georgia Ernest—The Corner Store—Waugh & Dookhart—The Louis Brocades. (Last Half)—Rige & Horton—Stroud Trio—At the Turnpike—Lehr Bemond's Trio—Kate & Wiley.

FT. DODGE, IA.

Princess—(First Half)—Kayle & Coyne—Helen Harrington—Lehr Edmonds Trio—Billy Broad—Aerial Eddys. (Last Half)—Octavia Hahnsworth & Co.—Blough & Lockhart—The Collier Stars.

E. ST. LOUIS

Erbers—(First Half)—Varona & Rogers—Julia Curtis — Norvelles — Prosperity. (Last Half)—Clemenso & Gerson—Ben Linn—Coley & Jaxon—Kalalahis Hawaiians.

EVANSVILLE

New Grand—Taketa & Kawana—Chamberlain & Earle—Corbett & Guiran—Rolling Along—Buddy Doyle—Thalero's Circus.

LINCOLN

Liberty—(First Half)—Geo. Beame & Co.—Dale & Boyle—Browning & Davis—Budd & Buddie Girls. (Last Half)—Fred Rogers—Lasova & Gilmore—League of Nations—Keno Keyes & Melrose.

MINNEAPOLIS

New Grand—Christy & Weaver—Toshi & Yoshi—Cooper & Valli—Hawthorne's Minstrels.

New Palace—(First Half)—Walter Baker & Co.—Sosman & Sloan—The Love Bugs—Marie Stoddard—Thomas Trio. (Last Half)—Wellington & Sylvia.

MADISON

Orpheum—(First Half—Billy Scott—Caits Bros. & Beatrice—Mrs. Gene Hughes—Coleman Goetz—Three Lordens. (Last Half)—Bond & Wilson Co.—Ben Benny.

MOLINE

Palace—(First Half)—Carle & Inez—Catalano & Williams—Mabel Blondell—At the Turn Pike. (Last Half)—Frank & Clare Latour—Stuart Girls—Let's Go—Fields & Wells—Aerial Eddys.

OMAHA, NEB.

Empress—(First Half)—Three Weston Sisters—Hugo Lutgens—Cummings & White. (Last Half)—Pierce & Goff—Halley & Howard—Browning & Davis—Budd & Buddie Girls.

ROCKFORD

Palace—(First Half)—The Hennings—Bond & Wilson Co.—Anger & Curtis Boys—Fred Lareine & Co. (Last Half)—The Puppetts—Asoria Trio—Temple Four—Buch Bros.

ST. PAUL

New Palace—(First Half)—Janet Sisters—Morton Bros.—Russell & Van Fossen—Temple Quartette—Four Hursleys. (Last Half)—Walter Baker & Co.—Sosman & Sloan—The Love Bugs—Marie Stoddard—Thomas Trio.

SUPERIOR

New Palace—(First Half)—Violet & Lewis—Meanest Man in the World—Bingham Four—Granville & Fields—Dunbar's Hussar Girls. (Last Half)—Parallio—Dave Ferguson & Co.—Cook & Lorenz—Headley Trio.

ST. LOUIS

Grand—Van Camps—Edna Deal—Hand & Barnett—Ward & Dooley—Grace DeInters—Capt. Kidds Kid—Silber & North.

Rialto—(First Half)—Clemenso & Gerson—Green & Dean—Grace Wallace & Ben. (Last Half)—Norvelles—York & Marks — Prosperity—Julia Curtis.

Columbia (First Half)—Paul & Walt—LaVarre—Coley & Jaxon—Goner & Albert & Albert—Ben Linn—Paul Elnist & Co. (Last Half)—Jean Boydell—Green & Dean.

SPRINGFIELD

Majestic—(First Half)—Three Moran Sisters—Alf. Ripon—Every Sailor—Peggy Brooks—Those Girls of the Altitude. (Last Half)—Grace Wallace & Ben—Grindell & Esther—Baxley & Porter—Catalano & Williams.

SOUTH BEND

Orpheum—LaPetite Cabaret—"Cigar Box" Lindsay—Blanche & Jimmie Creighton. (Last Half)—Bell & Eva—Winter Garden Four—Burns & Wilson—Burkhardt & Roberts—Byron Bros. & Saxo Band.

SIOUX CITY

Orpheum—(First Half)—Wellington & Sylvia—Go Get 'Em Rogers—Eight Vassar Girls—Wood & Wyde—Phil. Baker—The League of Nations. (Last Half)—Libby & Nelson, Polly Oz & Chick—Staley & Dirbeck—Harry Rose—Baraban & Grohs.

SIOUX FALLS, S. D.

Orpheum—(First Half)—Lasova & Gilmore—Octavia Handsworth—Keno Keyes & Melrose—Stanley & Birbeck. (Last Half)—Helen Harrington—(To Fill)—Eight Vassar Girls.

TERRE HAUTE

Hippodrome—Jack & Pearl Hall—Sam & Ada Beverley — Albertina Rasch & Ballet — Tom Mahoney—Princess Kalama.

WATERLOO

Majestic—(First Half)—Aerial Eddys—Pierce & Goff—On the Links. (Last Half)—Kale & Coyne—(To Fill)—Lots & Lots—Brown & Jackson—Pipifax & Panlo.

WINNIPEG

(First Half)—Geo. & Lilly Garden—Ted & Corinne Breton—Cortelli & Rogers—Three DeLyons. (Last Half—Bert & Elsie Mathes—Let's Get Married—Smith & Keefe—Kakata Japs.

B. F. KEITH—WESTERN

BATTLE CREEK

Bijou—(First Half)—Peters & La Bouf—Loos Bros.—Lydia Barry—Browns Highlands—Wm. Ebs—Three Jahns. (Last Half)—Francis & Phillips — Brent Hayes — Maryland Singers — Jimmy Lyons—Borsini Troupe.

BAY CITY

Bijou — (First Half) — Two Kawanas — Mabel Whitman & Co.—Adams & Thomas—Ezra Mathews & Co.—Dan Ahearn—Everets Monks. (Last Half)—Jap—Fox & Mayo—Honor Thy Children—Lydia Barry—Resista.

BRANDFORD, ONT.

Temple—(First Half)—Sam K. Naoni—Rome & Wager—Chisholm & Breen—(Two to Fill). (Last Half)—The Yaltos.

CRAWFORDSVILLE, IND.

Strand—(Last Half)—La Petite Revue—Fred Lewis—Myrtle Mason & Co.—Kilkenny Duo.

FT. WAYNE, IND.

Palace—(First Half)—MonReo & Grant—Ronair & Ward—Harvey Haney & Grace—Ward & Wilson—In the Dark—Patricola—Alice Teddy. (Last Half)—Paul Conchas Jr.—Bell & Arlis—Reiff Bros.—Bronson & Baldwin—Coleman Cotez—Bellclaire Bros.

FLINT

Palace—(First Half)—Jap—Holmes & Wells—La France Bros.—Maryland Singers—Fox & Mayo—The Cromwells. (Last Half)—Two Kawanas—Beck & Stone—Wm. Ebs—Cantors Minstrels—Wil Okaland—Three Jahns.

JACKSON

Orpheum—(First Half)—Francis & Phillips—Fred Lewis—Among Those Present—W. & Mary Rogers—Sorretno Quintette. (Last Half)—Peters & LeBouf—Loos Bros.—Jeanette Childs—Browns Highlanders—Byal & Early—The Cromwells.

KOKOMO, IND.

Sipe — (Last Half) — Lady Alice's Pets — Bob White—Ronair & Ward—Harvey Haney & Grace—Girls of Altitude.

KALAMAZOO

Regent—(First Half)—Belle & Eva—Brent Hayes—You'd Be Surprised—Jeanetta Childs—Byal & Early—Degnon & Clifton. (Last Half)—Dewitt Young & Co.—Thelma—Among Those Present—Lee & Bennett—Cooper & Richardo—LaFrance Bros.

LAFAYETTE

Family—(Last Half)—Ballyhoo Trio—Cigarbox Lindsay—In the Dark—C. & M. Cleveland—Alice Teddy.

LANSING

Bijou—(Last Half)—Mabel Fonda Trio—Arthur & Leah Bell—Sorrento Quintette—Will & Mary Rogers—Everests Monks.

MUSKEGON

Regent—(First Half)—DeWitt, Young & Co.—Lee & Bennett—Robert & Robert—Burns & Wilson—Byron Bros. & Saxo Band. (Last Half)—Carletta & Lewis—Manny & Hall—Chrisholm & Breen—Ward & Wilson—Monroe & Grant.

OWOSSO

Strand—(Last Half)—Dan Ahearn—Holmes & Wells—Robert & Robert.

LOEW CIRCUIT

NEW YORK CITY.

American—(First Half)—Sinclair & Gray—Sargent Bros.—Darby & Brown—Newport & Stirk—Melody Shop—Chabot & Dixon—John McGowan & Co.—Boyle & Pepinto—Jack Moore Trio. (Last Half)—3 Melfords—Feiben & Griffin—4 Bangards—Arthur Llody—Col. Diamond & D.—Gerald Griffin—Cunningham & Bennett—Wardell & Doncourt—U. S. S. Carola Trio.

Victoria—(First Half)—Monte & Partie—Mildred Rogers—Leila Shaw & Co.—Basill & Allem—Mangean Troupe. (Last Half)—Jack Moore Trio—Ubert Carlton—Stuart Black & Co.—Hampton & Blake—Davis & Rich.

Lincoln Square—(First Half)—Mazuma Japs—Allen & Moore—Wilson & Wilson—Townsend Wilbur & Co.—4 Volunteers. (Last Half)—Swain's Cats & Rats—Lillian Watson—Leila Shaw & Co.—Chabot & Dixon—Ferns & Litt.

Greeley Square—(First Half)—King Bros.—Kurt & Edith Kuehn—Marva Rehn—"The Financiers"—Ferns & Litt—Col. Diamond & Daughter. (Last Half)—Sinclair & Gray—Allen & Moore—Nippon Trio—Gilroy, Nolan & Correll—Sen. Francis Murphy—Mystic Hanson Trio.

Delancey Street—(First Half)—Virgil La Blanc—Morrison & Harte—Arthur Lloyd—The Brinhos—Fields & Edwards—Odiva & Seals. (Last Half)—Francis & Wilson—Connors & Foley—Dreon Sisters—Neal & Stewart—Walmsley & Keating—Odiva & Seals.

National—(First Half)—3 Melfords—Faye & Jack Smith—Thos. P. Jackson—Sheoard & Dunn—4 Bangards. (Last Half)—The Linkos—Mildred Rogers—Basil & Allen—"Here & There."

Orpheum—First Half—Francis & Wilson—Connors & Foley—Dreon Sisters—Gilroy, Dolan & Correll—Sen. Francis Murphy—Mystic Hanson Trio. (Last Half)—Gere & Delaney—Boyle & Peppinto—Mason & Gwynne—Homer Lind & Co.—Newport & Stirk.

Boulevard—(First Half)—The Linkos—Bonner & Powers—Wardell & Doncourt—Joe Darcey—Ziegler Twins & Co. (Last Half)—Monte & Parte—Sheppard & Dunn—Bertram May & Co.—Dave Harris—Mangean Troupe.

Ave. B—(First Half)—Vee & Telly—Farrell & Hatch—Kingsbury & Munson—Anthony & Ross—"Returned Sailors' Revue." (Last Half)—Hanlon & Arthur—Kennedy & Kramer—Hughie Clark—Marty Ford & Co.—Hank Brown & Co.

Metropolitan—(First Half)—Harrah & Mulroy—Mason & Gwynne—Stuart Black & Co.—Walmsley & Keating—Clark's Hawaiians. (Last Half)—Mazuma Japs—Kurt & Edith Kuhn—John McGowan & Co.—Will J. Evans—Ziegler Twins & Co.

De Kalb—(First Half)—Swain's Cats & Rats—Neal & Stewart—Bertram May & Co.—Ubert Carlton—8 Dominoes. (Last Half)—Harrah & Mulroy—Sargent Bros.—Thos. P. Jackson & Co.—4 Volunteers—The Bimbos.

Fulton—(First Half)—Nippon Duo—Holden & Herron—Will J. Evans—"Here and There." (Last Half)—Robert Swan—Bonner & Powers—Townsend Wilbur & Co.—Joe Darcey—8 Dominoes.

Palace — (First Half) — Fritchle — Chidlow & Haig—Harry Brooks & Co.—Davis & Rich—Nine Krazy Kids. (Last Half)—Swan's Cats & Rats—Fay & Jack Smith—Cabbott & Brooks—Race & Edge—Wm. O'Claire & Girls.

Warwick (First Half)—Hanlon & Arthur—Hughie Clark—Marty Ford & Co.—Race & Edge—Sabbott & Brooks. (Last Half)—Fritchle—Farrell & Hatch—Holden & Herron—Scanlan, Deno & Scanlan.

BALTIMORE, MD.

Wilfred Dubois—Senna & Weber—Frank Stafford & Co.—Weston & Eline.

BOSTON.

(First Half)—Mlle. Harding—Sue Creighton & Sister—Hallen & Goss—Hugh Emmett & Co.—Jack Rose & Co.—Wells, Virginia & West. (Last Half)—Steiner Trio—Metropolitan Trio—Mason & Bailey—Jocelyn & Chapman—Trovato—4 Renee Girls.

FALL RIVER.

(First Half)—Steiner Trio—Metropolitan Trio—Jocelyn & Chapman—Trovato—4 Renee Girls. (Last Half)—Mlle. Harding—Sue Creighton & Sis.—Hugh Emmett & Co.—Jack Rose & Co.—Wells, Virginia & West.

HAMILTON, CANADA

Budd & Jessie Gray—Steve Freda—Howard Martelle & Co.—Ward Bros. Musical McLarens.

MONTREAL, CANADA.

Peppino & Perry—McMahon Sisters—Lew Welch & Co.—Rucker & Winfred—Star Opera Co.

NEW ROCHELLE.

(First Half)—Scanlan, Denno & Scanlan—Lillian Watson—Homer Lind & Co. (Last Half) Anthony & Ross—Nine Krazy Kids.

PROVIDENCE.

(First Half)—Bollinger & Reynolds—Karl Karey—Mason & Bailey—Geo. D. Hart—Baker & Rogers—Stevers & Lovejoy. (Last Half)—Minus & Bryant—Doherty & Salvatore—Hallen & Goss—"Nine O'Clock"—Hoey & Fisher—Theodora Trio.

SPRINGFIELD.

(First Half)—Minus & Bryant—Doherty & Salvatore—"Nine O'Clock"—Hoey & Fisher—Theodora Trio. (Last Half)—Bollinger & Reynolds—Karl Karey—Geo. D. Hart—Baker & Rogers—Stevers & Lovejoy.

TORONTO, CANADA.

Flying Weavers—Martin & Elliott—Chick & Tiney Harvey—Hal Johnson & Co.—Danny Simmons—Chas. Ahearn & Co.

MONTREAL.

Emma Stephens—Reddington & Grant—Dennis Bros.—Travillo Girls & Set—Gems of Art.

NEWARK

(First Half)—John S. Blondy & Bros.—Wellington Cross & Co.—Geo. Demerel & Vall—Kramer & Boyle—Geo. Rosener—Geo. Jossell—Francis Pritchard—Rialto & Co. (Second Half)—Allman & Nalle—Mullon & Francis.

NEW LONDON.

(First Half)—Pedwick & Devere—Brown & De Mont—Carson Trio—McCabe, Robinson Trio—Adonis & Co. (Last Half)—Lawrence & Quirk—A. O. Duncan—Davis & Walker—Coscia & Verdi—Arthur Houston & Co.

OTTAWA.

Birds of a Feather—Fenton & Fields—Kellam & O'Dare—Alf Latell Co.—3 Danois Sis.—Nestor & Vincent.

PASSAIC

(First Half)—DeKoch Troupe—Little Gerry—Mullaly, Howell & McCarthy—Wilkens & Wilkens—Green. Miller & Green. (Last Half)—Caplan & Wells—Harmon & Harmon—Florida 4—Smith & Suvain—Dixon, Bowers & Dixon.

PATERSON.

(First Half)—Alexander & Mack—Sultan—Evans & Wilson—Lawrence Crane & Co. (Last Half)—Brooks & Haynes—John O'Malley—Miller Packer & Sells—Sampson & Leonhart.

PITTSBURG.

Maurice & Girlie—Hill & Rose—Morell's Toy Shop—Octavo—Billy Browning—Melody Monarchs—Scott & Aubrey—Dobis, Clark & Dare.

PHILADELPHIA.

Grand Op. House—S. & M. Stebbins—Lee Koinihr & Co.—Morten & Arene—K. of C. Octette—Marg. Young—Felix & Fisher.

Nixon—(First Half)—Bollinger & Reynolds—Kaufman & Lillian—Wilbur Swentman—Bert Lewis. (Second Half)—Howard & Sadler—Adel. Belle Co.—Pekinese Troupe—Bouncers' Circus.

Alleghany—Faynes—Sabini & Goodwin—Some Baby—Frank Gabby—Al Gohum Troupe.

Grand St.—Three Marons—Cy. Compton Co.—T. G. Ignace Sextette.

Wm. Penn—(First Half)—Barbette—Jackie & Billie—Love Silence—Ryan & Healy—Libby, Sparrow Co. (Last Half)—Burns Bros.—4 Melody Maids—The Night Boat—Bob Randell—Anna Chandler.

Keystone—Nakee Japs—Rolland & Ray—Caldean & Girls—Mel Klee—International Revue.

Girard—Howard & Sadler—Mark Linder & Co.—Tilyou & Rogers.

Reading—Donohue & Fletcher—Van Sheldon & Haslam—Burk, Walsh & Nana De Hobons—Johns & Harper—Fenwick Sis.—Van & Carrie Avery—Knowles & White—Love Hunter.

Shamokin—Bundles, 3—Cortez Sis.—H. H. Hodge Co.—Tilyou Rogers—Half Past Two.

SYRACUSE

(First Half)—Dixon & Mack—Morgan & Gates—Al. Lavan & Co.—J. C. Mack & Co.—Chas. Wilson—Heir for a Knight. (Last Half)—Page, Hack & Mack—Mabel Vurns & Co.—Jean Chase & Co.—Joe Browning—Seabury Revue of 1920.

SYRACUSE

(First Half)—Hughes Musical Duo—Florence Gest—Jim & Irene Marlyn—Snap Shots of 1919—Hager & Goodwin—Stewart & Mercer. (Last Half)—The Nellos—Brown, Gardner & Barnet—Nevins & Mack—Hanson Duo.

SCHENECTADY

(First Half)—Courtney & Erwin—Worth Wayten Four—Jean Chase & Co.—Herbert Clifton—Jim the Jazz King. (Last Half)—Lucy Gillette—Friend & Downing—Heir for a Knight—4 Higgle Girls—Gordon & Day.

TROY

(First Half)—Eldora & Co.—E. & E. Adair—Bolger Bros.—Homer Miles & Co.—Joe Laurie—Oh, Auntie. (Last Half)—Mardo Bros.—Rodero—Fisher & Gilmore—Jas. B. Carson—Fallon & Brown—Bobby Heath & Co.

TORONTO

Ladd & Shannon—Tabor & Green—Flo. Hackett & Co.—Chas. Kenna—The Lampinis.

UTICA

(First Half)—Lucy Gillette—Kelo & Blair—Lancton & Smith—Petticoats—Dixon & O'Connor—Chinese Jazz Trio. (Last Half)—Jolly Johnny Jones—Murphy & Lachmar—J. C. Mack & Co.—Palo & Palet—Welch, Mealy & Montrose—Rose & Moon.

UNION HILL

(First Half)—Brooks & Haynes—Pealson & Co.—Bonita Hearn Co.—DeLoach & McLauren—6 Moors. (Last Half)—Gardner & Van—Newell & Most—Swiss Song Birds—Evans & Wilson—Wm. O'Claire & Girls.

WHITE PLAINS

(First Half)—Joe Dealey & Sis.—J. & E. Connors—Joe Martini—Princess Wah Letka. (Last Half)—Geo. Buck—Bonita Hearn Co.—Cores & Hutton—Princess Wah Letka.

WATERBURY

(First Half)—Dare Bros.—Jack McAuliffe—Harry Oaks Co.—Bartram & Saxton—Model Mermaids. (Last Half)—Dolly's Pets—Howard & Craddock—Orpheus Comedy 4—Model Mermaids.

YORK

(First Half)—Manning Feeney & Knox—Jolly Wild & Co.—Moode—Love Hunter. (Last Half)—Donohue & Fletcher—Burk, Walsh & Nana—J. & M. Harkin—De Hobans.

BRIDGEPORT

Poli—(First Half)—Grace Huff & Co.—Nelson & Cronin—Si Compton & Co. (Last Half)—Wheeler & Potter—His Taking Way—Bartram & Saxton.

Plaza — (First Half) — Sweeney & Rooney — Henry & Moore. (Last Half)—Polly's Pets—Chief Little Elk & Co.—Jack McAuliffe—La Hoen & Dupreece.

HARTFORD

Palace—(First Half)—Dolly's Pets—Billy Davis—Bartram & Saxton—Gordon & Day. (Last Half)—Geo. & Rae Perry—Howard & Craddock—Grace Duff & Co.—Zelaya—Wilson Aubrey Trio.

NEW HAVEN

Palace—(First Half)—Gilbert & Saul—Wheeler & Potter—La Hoen & Dupreece. (Last Half)—Wanick & LeWand Sisters—Si Compton & Co.

Bijou—(First Half)—Orpheus Comedy Four—Model Mermaids. (Last Half) — Sam Lee—Sweeny & Rooney—Model Mermaids.

SPRINGFIELD

Palace—(First Half)—Geo. Moore—Howard & Craddock—Tommie Allen & Co.—Belle Montrose. (Last Half)—John S. Blondy & Co.—Billy Davis—Nancy Boyer & Co.—McCabe Robinson Trio—Ned Nestor & Sweethearts.

SCRANTON

Poli—(First Half)—Evans & Sydney—Otto & Sherman—Three Kundles. (Last Half)—DeVoe & Statzer — 3 Manning Sisters — D'Avigneaus Celestials—Anger & Packer—The Great Richards.

WILKESBARRE

Poli—(First Half)—Deo Voe & Statzer—3 Manning Sisters—D'Awigneatt's Celestials—Anger & Packer—The Great Richards. (Last Half)—Evans & Sydney—Otta & Sherman—Three Kundles.

WORCESTER

Plaza—(First Half)—Sam Lee—Nancy Boyer & Co.—Jack McAuliffe—Ned Nestor & Sweethearts. (Last Half)—Orpheus Comedy Four.

WATERBURY

Poli—(First Half)—Gaynell & Mack—Geo. & Rae Perry—Chief Little Elk & Co.—Zelaya—Wilson Aubrey Trio. (Last Half)—George Moore—Henry & Moore—Tommie Allen & Co.—Belle, Montrose—Gordon & Day.

WORCESTER

Poli—(First Half)—Wank & LeWand Sisters—McCabe Robinson Trio—John S. Blondy & Co. (Last Half)—Nelson & Cronin.

PROCTOR CIRCUIT

(Week of Jan. 12)

NEW YORK CITY

125th Street—(First Half)—Hungarian Rhapsody—T. & D. Ward—Ezumo Bros.—Mattie Ferguson—Over Your Heads. (Last Half)—Anger & Packer—Wm. Sisto—Jos. E. Bernard Co.

81st Street—Vinnie Daley—Anatol Friedland—Bert Hanlon—Black & White—Pedestrianism.

5th Ave.—(First Half)—Fred & Albert—Bobby Randall—Genevieve Homer Co.—Thos. Shea Co.—Lane & Morgan—Westony & Cornell—Dressler Kleis & Saxe—Mullen & Francis. (Last Half)—Lillian Durkin—Ezumo Bros.—Roland & Mechen.

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WEIGHT 116 POUNDS.
A LYRIC SOPRANO VOICE.
THE ONLY PRIMA DONNA
IN BURLESQUE WHO CAN
SING AN *F ABOVE HIGH C.*
TO FOUR YEARS OF HARD
WORK IN STOCK, LIGHT OPERA,
MUSICAL COMEDY AND BURLESQUE.

DANCE? YES.

"WHAT SHE IS NOT"

THE *CLEVEREST* WOMAN
IN SHOW BUSINESS.
MOST BEAUTIFUL WOMAN
IN THE WORLD.
OR THE DAINTIEST INGENUE
YOU HAVE EVER SEEN.
BUT SHE HAS CLASS,
IS A CLEVER BUSINESS PERSON
AND IS THE EASIEST WOMAN
IN SHOW BUSINESS TO MANAGE.

ASK IKE WEBER!

ARTHUR LANING

STRAIGHT MAN and PRODUCER

ENGAGED SPECIALLY TO PRODUCE A BRAND NEW "BLUE BIRDS"

IRISH BILLY KELLY

BACK AGAIN WITHOUT THE HORSE SHOE. DOING COMEDY WITH THE BLUE BIRDS.

STAR, BROOKLYN, THIS WEEK — PLAZA, SPRINGFIELD, NEXT WEEK

STARS OF BURLESQUE

This Space Reserved by **LEW LEDERER** With AVIATOR GIRLS

DASHING VIVACIOUS SINGING SOUBRETTE **GERTRUDE BECK** JACK REID'S RECORD BREAKERS

CONTRALTO INGENUE **MARTHA WHITE** "OH FRENCHY" Co.

SOUBRETTE **CHUBBY (PEP) DRISDALE** STAR and GARTER SHOW

MINSKY, WITH FOUR COMEDIANS, PUTS ON UP-TO-MINUTE SHOW

Billy Minsky surely gave them a corking good show at the National Winter Garden last week. The stage is not very large at this house and with the entire company of eleven principals and twenty chorus girls working there was not much of it to be seen.

The first part was called "Fun in a Cabaret," and was in five scenes. The first set was one of the prettiest of its kind we have seen in many a day. It was prettily arranged and Louis Yeager, the Technical Director, extended himself in making it attractive. It was well carried out in every detail.

There are four comedians in the company. Frank Mackey did a "drunk," Jack Shargel and Sam Michaels, Hebrews of different types, and Dave Shafkin a "boob." Each had enough to do and kept up the comedy in good shape.

James X. Francis did the "straight" and was on the stage most of the time "feeding" the comedians.

Gail Galya, a prima donna of refinement and class, handled the ballads well and wore pretty gowns.

Minsky has two soubrettes who are fast and put their numbers over with plenty of "pep." They are Babe Wellington and Carrie Finnell.

Emily Clark and May Bell are a couple of ingenue soubrettes who class with the best of them when it comes to putting numbers over. They work in many scenes, as well.

Frankie Lloyd is the ingenue.

The "drinking" bit was put over nicely with Francis and Miss Clark at the table and Mackey as the "drunk" butting in all the time. This bit was good for a number of laughs.

The comedy band of the principals, assisted by the chorus, was worth mentioning.

Michaels, with eight girls, put over a clown number called "Follow Me" that went well.

A good dramatic sketch was offered in full stage by the principals, and held interest to the finish.

Shafkin offered a specialty on the mouth organ that called for applause.

A dancing revue was given in which Princess Doveer was the feature. Several of the principals offered various styles of dancing that were received kindly.

There were many of other bits in the show that pleased and the musical numbers were generously encored.

Minsky has a good-looking chorus and has his dancing girls in the front line work nicely together. SID.

BURLESQUE NEWS

(Continued from Page 17 and on 33)

GOING TO HAVANA

MINNEAPOLIS, Minn., Jan. 9.—Billy Rothberg, of the National Hotel, will leave here about Feb. 15 for Havana, Cuba, to manage a hotel there controlled by Detroit men.

MME. F. KATZ

THEATRICAL COSTUMER

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INGENUE Direction—IKE WEBER — KLARA HENDRIX — STAR and GARTER SHOW

INVITE OFFERS FOR NEXT SEASON THANKS TO MR. COOPER FOR KIND OFFER — CALIFORNIA TRIO — JIM HALL, Manager — HARRY BART — BEN JOSS — ROSELAND GIRLS

THE YANKEE HEBREW — CHARLEY BURNS — FEATURED COMEDIAN STAR AND GARTER SHOW

LEW MARKS BROTHERS BERT
With Ed Lee Wrothe's TWENTIETH CENTURY MAIDS

Ethel (Snappy) Shutta
FEATURED COMEDIENNE, WITH THE AVIATORS. Management FRANK LALOR

DOT MORTON
SOUBRETTE — MONTE CARLO GIRLS

HARRY MORRISEY
JUVENILE — BEN WELCH REVUE

WM. F. (Billy) HARMS THEATRICAL ENTERPRISES
HOBOKEN, N. J. (Member of T. B. C.)

Bertha Startzman
SOUBRETTE — CABARET GIRLS

JACK GIBSON
DOING STRAIGHT AND GOING STRAIGHT — WITH LEW KELLY SHOW

SOUBRETTE AND ARABIAN DANCER — ADA MORSE — AL REEVES BIG SHOW
Offers entertained for next Season

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"BOSTONIANS"
"As the Mandarin, Acted the Part As the Author No Doubt Wanted It Played."—Clipper, Sept. 24.

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DONNA HAGE
PRIMA DONNA — ED LEE WROTHE'S 20TH CENTURY MAIDS

RAY KING
Best Dressed Straight Man in Burlesque with Bathing Beauties

STEVE PAUL
"BROTHER MAHALA" — ROSE SYDELL'S LONDON BELLES

ROSE HEMLEY
INGENUE — BEAUTY REVUE

THELMA SEAVELLE
THE HURRICANE SOUBRETTE — 3rd Season with "Hip, Hip, Hooray Girls"

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in a Melange of Music and Song

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In "My Policy" by Al. W. Johnson

Direction: Arthur Klein

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Material by James Madison Dir. Pete Mack

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COOKE, MORTIMER and HARVEY

Introducing THE RADIUM BALL Direction—HORWITZ & KRAUS

ALYCE **SHELDON** AND **DAILEY** LUCILLE

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The only colored Entertainer singing Hebrew songs and telling stories.

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An artistic combination of song and story. Introducing their own song hits:
"KO-KO SAN"; "HASH BROWN BABY GIRL"; and
"KEEP THE SUNSHINE IN YOUR HEART."
Loew Circuit—Dir. JOE MICHAELS

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INGENUE Rose Sydell's London Belles

FLORENCE WHITFORD

SOUBRETTE JAZZ BABIES

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A Sensational Novelty Act

Presenting

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SOUBRETTE AND JUVENILE BATHING BEAUTIES **LLOYD AND DUDLEY FARNWORTH** DIRECTION ROEHM AND RICHARDS

FROM FRISCO? Yes, the Same COMEDIAN **Harry Bernard** With CRACKERJACKS

BURLESQUE NEWS

(Continued from Pages 17 and 31)

IRONS AND CLAMAGE "ALL JAZZ REVUE" TO GET THE MONEY

Warren B. Irons and Arthur Clamage, the stock men of Chicago and Detroit, who broke in on the American Circuit this season, gave the managers in the East an opportunity last week to see the kind of show they think the patrons of the circuit want to see, when their "All Jazz Revue" was at the Star, Brooklyn. We might say that their judgment was good, for the show, which is speed from the time the curtain goes up, to the finale, is as good an entertainment as one would care to see.

The show is in two acts and six scenes and was produced under the personal direction of Clamage, the programme states. It is a bit show, with fast numbers sprinkled here and there. The bits are old and, no doubt, are the best ones selected from a repertoire that Clamage has been giving at his two stock houses. He has three excellent performers, with considerable stock experience, to guide the bits through, in Lou Powers, Pat Daly and Margie Castlin. The producer should be given credit for picking the bits and scenes he did, as they all fit in just right and every one is a sure-fire laugh getter, if done right. They laughed at all of them Thursday night.

The firm spared no expense in costuming the girls of the chorus, as each of the many sets was a variety of bright colors. This can also be said of the scenery, which is in better condition than many other shows we have seen at this house. The light effects are good; in fact the entire equipment is in first class shape and looks as though the show had just opened.

The comedy is in the capable hands of Powers and Daly. The former is a clever Irishman and a very funny fellow. Daly, the second comedian, is doing a "Dutch" character which is different than we have seen here in the past. He, too, is funny and works well with Powers.

Miss Catlin stood out like a diamond among the lady principals and as a subrette she is all class. She has a good voice, which a soubrette seldom has, and she knows the art of getting a number over. She also reads lines and can humor a situation properly. She has a wonderful personality and more wonderful eyes. Its strange that some of the motion picture directors who are always looking for new faces have overlooked this young lady, as she no doubt would screen well and she can act. Her wardrobe is also very attractive to the eye.

Another young lady worth mentioning is Nadine Grey, the ingenue. She is a pretty young lady, who is an unusually graceful dancer. She also does well in the few scenes she is in. She makes a number of changes of costumes and each dress she wears is pretty and becomes her style of beauty.

Ray Kelly, a natty-looking and hard working "straight" man, worked well with the comedians and had several numbers which he put over well.

"Happy" Fryer, a neat appearing fellow with a good bass voice, and Bob Wolf, took care of the smaller parts but were seen to advantage in numbers.

The Morette Sisters, a small time musical vaudeville act, are used in leading numbers by splitting up their act and saving a part of it for a specialty in one, in which they had to work hard in order to get over.

One of the hit numbers of the show was "Sweetest Baby," offered by Miss Catlin. During the chorus, Manager Sam Reider and a lady who were "planted" in the audience, worked the number up fine. Reider jumped up and running down the aisle to kiss Miss Catlin and the lady running down after him and rushing him out of the house. It was well worked up and many thought it on the level.

The quartette composed of Daly, Wolf, Kelly and Freyer, was well received. The boys sang well and harmonized nicely.

The specialties offered in the Cabaret scene all went over finely and were liked by those out front.

There are a lot of good looking girls in the chorus, who seem to like their work. They dance prettily and hard in all the numbers.

Irons and Clamage have a good show and one that should bring home the coin when the curtain rings down at the close of the season.

SID.

VIDA SAPOTA MARRIED

COLUMBUS, Ohio, Jan. 8.—Vida Sopota, prima donna of the "Round the Town" company, has given in her two weeks' notice to close in Pittsburgh. She was married several weeks ago in Chicago to A. R. Richards. Del Bennett will replace her.

PUTTING ON AN EXTRA

BALTIMORE, Md., Jan. 11.—Princess Lolita, working at the Academy, Pittsburgh, in her featured dance, will be the added attraction at the Folly, this city, next week. She was with the Yankee Robinson Circus all last season.

GOLDEN OPENS AS "STRAIGHT"

CAMDEN, N. J., Jan. 12.—Eddie Golden opened here today at the Broadway theatre as "straight" man of the "Grown Up Babies." He replaced Harry Mandell, who closed at the Gayety, Newark, Saturday night.

"BLUE BIRDS" HAS CHANGED SOME

Helen Andrews is the only one of the principals left who opened the season with the "Blue Birds." There have been twenty-four principals and fifty-six chorus girls with the show so far this season.

VAIL GOES TO HAVANA

Billy Vail left New York Monday for Havana. He is going by way of Key West. It is said that he is on a business trip. It is expected that he will return to New York in about three weeks.

SHOW FOLK SUPPORT BALL

The Charles Burns Association will give its ball at Tammany Hill Friday night. The music will be furnished by the Union Square Theatre Orchestra. A large crowd of show folk are expected.

JACK PERRY QUITS

Jack Perry closed at the National Winter Garden a week ago Saturday night. He had been there twenty weeks.

SIGNS WITH COOPER

Jeanette Brown, ingenue of the "Victory Belles," signed a contract with "Blutch" Cooper last week for next season.

LEAVES "GOLDEN RULE CROOKS"

Ed Johnson suddenly left the "Golden Crooks" on Thursday at Hurtig and Seamon's and has not reported since.

KEARNS JOINS "AVIATORS"

Earl Kearns left New York Sunday to join Frank Lalor's "Aviators" in Detroit this week.

HAZEL FORD OUT

Hazel Ford closed with the "Oh Frenchy" show in Boston. She is now in Chicago.

EMMA KOHLER SIGNED

Emma Kohler will open at the National Winter Garden next Monday.

VIVIAN LAWRENCE
"VOLCANIC SOUBRETTE" With Victory Belles Co.

LOU BARRY
SOUBRETTE BON TONS

VIOLET PENNEY
SOUBRETTE LID LIFTERS

ALBERTA FOWLER
SOUBRETTE MONTE CARLO GIRLS

THEATRE ATTRACTIONS

HUDSON Theatre, West 44th St. Eves. 8.20. Mats. Wed. & Sat. 2.20.
BOOTH TARKINGTON'S New Comedy
CLARENCE

ELTINGE Theatre, West 42nd St. Eves. 8.20. Mats. Wed. & Sat. 2.20.
A. H. WOODS Presents
THE GIRL IN THE LIMOUSINE
"100 per cent funnier than 'Fair & Warmer.'"—Ev. Mail.
"Took the lid off the laughs."—Times.

B. F. Keith's PALACE Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25, 50, 75, $1, $1.50
Irene Franklin, Aleen Bronson, Allen Rogers, Gibson & Connelli, Ye Song Shop, Swor Bros., Emma Haig, and Others.

Happy Days FOR EVERY ONE
EVERY DAY MATINEE At The **HIPPODROME**
Happy Prices—Seats 8 Weeks Ahead

REPUBLIC Theatre, 42d St. W. of Broadway. Eves., 8.30. Mats. Wed. & Sat. 2.30.
A. H. WOODS Presents
The SIGN ON THE DOOR

Knickerbocker B'way & 38th St. Eves. 8.30 Mats. Wed. & Sat. 2.20
George W. Lederer's Production of VICTOR HERBERT'S Best Musical Play
"ANGEL FACE"
With a Tremendous Cast of Youth and Beauty

LYCEUM West 45th St. Eves. 8.15. Mats. Thurs. and Sat. 2.15.
DAVID BELASCO Presents
INA CLAIRE in a New Comedy by Avery Hopwood
THE GOLD DIGGERS

Belasco W. 44th St. Eves. 8:15 Mats. Thurs. & Sat. 2:15
DAVID BELASCO Presents
LEONORE ULRIC
In "The SON-DAUGHTER"
A play of New China by George Scarborough and David Belasco

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Next Week—TEMPTERS

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Monte Carlo Girls
Next Week—BATHING BEAUTIES

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Next Week .....WORLD BEATERS
Thursday Evening—Wrestling
Under Direction of Geo. Bothner
Every Sunday—2 Big Concerts 2

Casino Theatre
This week
LONDON BELLES
Next Week—ABE REYNOLDS' REVUE

Empire Theatre
Ralph Avenue and Broadway
GIRLS OF U. S. A.
Next Week...20TH CENTURY MAIDS

GAIETY Throop Ave. Broadway
This Week
OH FRENCHY
Next Week—STONE & PILLARD
Every Sunday—2 Big Concerts 2

RUTH ROSEMOND
INGENUE "SIGHT SEERS"

LOUISE PEARSON
PRIMA DONNA WITH EDMUND HAYES SHOW

DOLLY and CALAME
in GETTING A LITTLE POLISH
Now Playing Loew Time Dir.—JACK POTSDAM
Written by Wm. Russell Meyers

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INGENUE WITH THE BIG VOICE VICTORY BELLES

FLORENCE DARLEY
PRIMA DONNA STAR AND GARTER SHOW
OFFERS ENTERTAINED FOR NEXT SEASON

LETTER LIST

Ladies

Abbott, Marie
Adair, Alma
Beaudry, Gene & Ethel
Brownell, Mrs. J. D.
Bailey, Mrs. E.
Clarendon, Anita
Claxton, Dorothy
Cummings, Georgia
Chipman Sisters
Chase, Laura
Davenport, Florence
Daly, Carol
Donn, Betty
Davis, Margery
Davis, Anna
Delmore, Addie
Dawson, Alice
Earle, Julia
Evelyn, Ivy
Fay, Eva
Stockwell, Frances
Gibson, Diana
Halliday, Barbara
Griffin, Babe
Hills, Anna
Holmes, Pierrette
Johnson, Arlane
Lockwood, Gladys
Leason, Ray
Love, Billy
Lynch, Marion
McCann, Cecil
Montague, Babette
Muzbeck, Elizabeth
Maurice, Ada
Owens, Flo
Powell, Lillian
Reyser, Lizzie
Rockwell, Wanda
Robinson, Constance
Roberts, Miss L
Russell, Geraldine
Stewart, Florence
Sutliffe, Elmer, Mrs.
Smith, Miss I.
Venetta, Leona
Vierra, Mrs. Albert
Warren, Kitty
Warwick, Leah

Gents

Adams, Major
Burndt, Albert C.
Barnes, Geo. E.
Bertrand, Frank
Burke & Sawn
Brower, Geo.
Carey, Leonard
Carroll, Thos. J.
De Kalb, Ernest
Dixon, Jim
Dumitrescu, Mittu
Donovan & Lee
Decker, Otto
De Camo, Chas.
Ellis, Jack
Elliott, Max C.
Emerson, Frank
Frank, Howard B.
Farnum & Nelson
Farnum, Ted
Fay & Fox
Gustam, A.
Gould, Frank
Gibney, Jas.
Gordon, Dotby
Hawkins, Lew
Healey, Patrick
Hill, Arthur
Korsaw, Gus
Lee, Martin B.
Lester, Chas.
Lloyd, Richard
Lorman, Morris
Leonzo, Harry Mc
McAnallan, Joe
McIves, T.
Monroe & Fisher
Nugent, Harry
Russell, Lewis L.
Leo & Stanley
Redding, Earl
Richards, Joe
Swineford, Jerome
Skarin, J. A.
Reidy, Harry
Varquez, E. M.
Vincent, Victor
Van Dyke, C.
Wiest, Geo.
Wilbur, Fredk.
Wilson, Clarence B.
Willford, Lew
Yockney, J. C.

ROUTES OF SHOWS

COLUMBIA WHEEL

Al Reeves' Show—Cohen's Newburgh, 12-14; Cohen's Poughkeepsie, 15-17; Casino, Boston, 19-24.
Abe Reynolds'—Columbia, New York, 12-17; Casino, Brooklyn, 19-24.
Best Show in Town—Park, Youngstown, 12-14; Grand, Akron, 15-17; Star, Cleveland, 19-24.
Ben Welch Show—Jacques, Waterbury, 12-17; Miner's Bronx, New York, 19-24.
Behman Show—Gayety, Omaha, 11-17; Gayety, Kansas City, 19-24.
Beauty Trust—Stamford, 14; Park, Bridgeport, 15-17; Cohen's Newburg, 19-21; Cohen's Poughkeepsie, 22-24.
Billy Watson's Parisian Whirl—Palace, Baltimore, 12-17; Gayety, Washington, 19-24.
Bon Tons—Orpheum, Paterson, 12-17; Majestic, Jersey City, 19-24.
Bowery—Bastable, Syracuse, 12-14; Lumberg, Utica, 15-17; Gayety, Montreal, Can., 19-24.
Bostonians—Gayety, Washington, 12-17; Gayety, Pittsburgh, 19-24.
Burlesque Revue—Olympic, Cincinnati, 12-17; Star and Garter, Chicago, 19-24.
Burlesque Wonder Show—Gayety, Montreal, 12-17; Empire, Albany, 19-24.
Dave Marion Show—Gayety, St. Louis, 12-17; Columbia, Chicago, 19-24.
Follies of the Day—Columbia, Chicago, 11-17; Berchell, Des Moines, Iowa, 18-21.
Girls A-La-Carte—Gayety, Kansas City, 11-17; open, 19-24; Gayety, St. Louis, 26-31.
Girls of the U. S. A.—Empire, Brooklyn, 12-17; Empire, Newark, 19-24.
Girls De Looks—Empire, Albany, 12-17; Gayety, Boston, 19-24.
Golden Crooks—People's, Philadelphia, 12-17; Palace, Baltimore, 19-24.
Harry Hastings' Show—Star and Garter, Chicago, 11-17; Gayety, Detroit, 19-24.
Hello, America—Grand, Hartford, 12-17; Jacques, Waterbury, Conn., 19-24.
Hip Hip Hooray—Gayety, Pittsburgh, 12-17; Park, Youngstown, O., 19-21; Grand, Akron, 22-24.
Lew Kelly Show—Lyric, Dayton, 11-17; Olympic, Cincinnati, 19-24.
Liberty Girls—Lay-off, 11-17; Gayety, St. Louis, 18-24.
Maids of America—Gayety, Toronto, 12-17; Gayety, Buffalo, N. Y., 19-24.
Million Dollar Dolls—Miner's Bronx, 12-17; Orpheum, Paterson, 19-24.
Mollie Williams' Show—Gayety, Detroit, 11-17; Gayety, Toronto, Ont., 19-24.
Oh, Girl—Star, Cleveland, 12-17; Empire, Toledo, 19-24.
Peek-a-Boo—Gayety, Boston, 12-17; Grand, Hartford, Ct., 19-24.
Roseland Girls—Miner's Empire, Newark, 12-17; Casino, Philadelphia, 19-24.
Rose Sydell's London Belles—Casino, Brooklyn, 12-17; People's, Philadelphia, 19-24.
Sam Howe's Show—Berchel, Des Moines, 11-14; Gayety, Omaha, Neb., 19-24.
Sight Seers—Gayety, Buffalo, 12-17; Gayety, Rochester, 19-24.
Social Maids—Casino, Boston, 12-17; Columbia, New York, 19-24.
Sporting Widows—Gayety, Rochester, 12-17; Bastable, Syracuse, 19-21; Lumberg, Utica, 22-24.
Star and Garter Show—Majestic, Jersey City, 12-17; Perth Amboy, 19; Palinfield, 20; Stamford, Ct., 21; Park, Bridgeport, 22-24.
Step Lively Girls—Empire, Toledo, 12-17; Lyric, Dayton, O., 19-24.
Twentieth Century Maids—Hurtig & Seamon's, New York, 12-17; Empire, Brooklyn, 19-24.
Victory Belles—Casino, Philadelphia, 12-17; Hurtig & Seamon's, New York, 19-24.

AMERICAN WHEEL

All Jazz Review—Plaza, Springfield, 12-17; Grand, Worcester, 19-24.
Aviator Girls—Cadillac, Detroit, 12-17; Englewood, Chicago, 19-24.
Broadway Belles—Armory, Binghamton, 12-14; International, Niagara Falls, 15-17; Star, Toronto, Ont., 19-24.
Beauty Revue—Howard, Boston, 12-17; Empire, Providence, 19-24.
Bathing Beauties—Trocadero, Philadelphia, 12-17; Mt. Morris, New York, 19-24.
Blue Birds—Star, Brooklyn, 12-17; Plaza, Springfield, Mass., 19-24.
Cabaret Girls—Majestic, Scranton, 12-17; Armory, Binghamton, 19-21; International, Niagara Falls, 22-24.
Cracker Jacks—Gayety, Minneapolis, 11-17; Gayety, Sioux City, Iowa, 19-24.
Dixon's Big Review—Gayety, Louisville, 11-17; Empress, Cincinnati, 19-24.
Edmond Hayes' Show—Tulsa, Okla., 11-16; Standard, St. Louis, 19-24.
Follies of Pleasure—Gayety, Milwaukee, 11-17; Gayety, St. Paul, 19-24.
French Frolics—Star, Toronto, 12-17; New Academy, Buffalo, 19-24.
Girls From the Follies—Pen Circuit One Nights, 12-17; Gayety, Baltimore, 19-24.
Girls From Joyland—Gayety, St. Paul, 11-17; Gayety, Minneapolis, 19-24.
Girls-Girls-Girls—Park, Indianapolis, 11-17; Gayety, Louisville, 19-24.
Grown-Up Babies—Broadway, Camden, 12-15; Grand, Trenton, 16-17; Trocadero, Philadelphia, 19-24.
Jazz Babies—Empress, Cincinnati, 12-17; Lyceum, Columbus, O., 19-24.
Kewpie Dolls—Englewood, Chicago, 11-17; Haymarket, Chicago, 19-24.
Lid Lifters—Grand, Worcester, 12-17; Howard, Boston, 19-24.
Moonlight Maidens—Folly, Washington, 12-17; Bijou, Philadelphia, 19-24.
Mischief Makers—Majestic, Wilkes-Barre, 12-17; Majestic, Scranton, 19-24.
Monte Carlo Girls—Mt. Morris, New York, 12-17; Majestic, Wilkes-Barre, 19-24.
Oh, Frenchy—Gayety, Brooklyn, 12-17; Gayety, Newark, 19-24.
Pacemakers — Empire, Cleveland, 12-17; Cadillac, Detroit, 19-24.
Pat White Show—Gayety, Newark, 12-17; Broadway, Camden, 19-22; Grand, Trenton, 23-24.
Parisian Flirts—Gayety, Sioux City, 11-16; Century, Kansas City, 19-24.
Razzle Dazzle Girls—Lyceum, Columbus, 11-17; Victoria, Pittsburgh, 19-24.
Record-Breakers—New Academy, Buffalo, 12-17; Empire, Cleveland, 19-24.
Round the Town—Victory, Pittsburgh, 12-17; Penn Circuit, 19-24.
Sliding Billy Watson Show—Bijou, Philadelphia, 12-17; Empire, Hoboken, 19-24.
Social Follies—Standard, St. Louis, 11-17; Park, Indianapolis, 19-24.
Some Show — Gayety, Baltimore, 12-17; Folly, Washington, 19-24.
Sport Girls—Century, Kansas City, 11-17; Tulsa, Okla., 19-24.
Stone & Pillard Show—Olympic, New York, 12-17; Gayety, Brooklyn, 19-24.
Sweet Sweetie Girls—Haymarket, Chicago, 11-17; Gayety, Milwaukee, 19-24.
Tempters — Empire, Providence, 12-17; Olympic, New York, 19-24.
World Beaters—Empire, Hoboken, 12-18; Star, Brooklyn, 19-24.

PENN CIRCUIT

Wheeling, W. Va.—Monday.
Uniontown, Pa.—Tuesday.
Johnstown, Pa.—Wednesday.
Altoona, Pa.—Thursday.
Williamsport, Pa.—Friday.
York, Pa.—Saturday.

DEATHS

LENA MERVILLE, the musical comedy actress, passed away last week at the home of her brother-in-law, Frank Losee, in Yonkers, N. Y. She was the daughter of Barnett Elmore and was born on board the steamship Caucasia in the Indian Ocean while her father was managing a tour of Joseph Jefferson. Five years later she played one of the children in Jefferson's "Rip Van Winkle." At thirteen, she entered musical comedy with Lydia Thompson and later played in E. E. Rice's "Surprise Party." She was later seen in Charles Hoyt farces and introduced the mechanical doll dance in Sam Shubert's production of "Arabian Nights." She was vice-president of the Jewish Orphan Home at Pleasantville and treasurer of the Sisterhood of Temple Emanu-El.

CAROLYN LEE died on Sunday morning. She was born in New York in 1860 and had appeared in many productions, the latest being "The Little Teacher." She had supported Ethel Barrymore, Mary Pickford and Mary Miles Minter in motion pictures. One son survives her.

STANLEY MURPHY, the songwriter, died on Sunday at a sanitorium in Astoria, L. I., where, for several months, he had been suffering from a nervous breakdown. Prior to entering the songwriting profession he was an actor and was connected with a number of successful productions. He was forty-four years of age and born in Ireland. He leaves a widow and two children. The funeral was held at Campbell's on Tuesday.

LEWIS O. HART, 73, actor, died Friday at The Actor's Fund Home, Staten Island. He made his first appearance on the stage at the National Theatre, Wshington, D. C., in 1866 and his last was at the Atlanta Theatre, Atlanta, Ga., February 27, 1915. Deceased is survived by his widow, Louise Plunkett and a daughter, Hellene Hart, both actresses.

Funeral services were held Monday at Campbell's Funeral parlors, under the auspices of The Actor's Fund of America.

IMPROVING YOUR ACT
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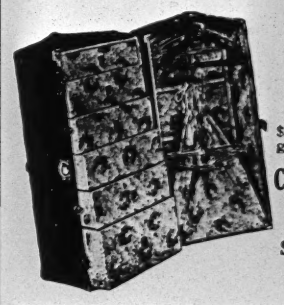

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